

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 42—No. 24.

SATURDAY, JUNE 11, 1864.

Price: 4d. Unstamped.  
5d. Stamped.

## HER MAJESTY'S THEATRE.

FIRST NIGHT OF "ROBERT LE DIABLE."

FIRST APPEARANCE OF MADAME HARRIERS WIPPERN.

HARRIERS WIPPERN, LIEBHARDT, CATARINA BERETTA; BETTINI, MARCELLO JUNCA, GASSIER, GARDONI

THIS EVENING (SATURDAY), JUNE 11,

Will be Performed (for the First Time these Two Years) Meyerbeer's chef-d'œuvre, "ROBERT LE DIABLE."  
Scenic Artist, Mr. W. TRELMAN. The New Costumes by Mr. S. MAY and Miss DICKINSON. The Opera presented under the Superintendence of M. REINHARD.  
The following is the distribution of the parts:—Roberto, Signor GARDONI; Rambaldo, Signor BETTINI; Bertrame, Signor MARCELLO JUNCA (his first appearance in that character in England); Un Prêtre, Signor GASSIER; Alberti, Signor BOSSI; Elena, Mdle. CATARINA BERETTA; Isabella, Mdle. LIEBHARDT (her first appearance in that character); and Alice, Madame HARRIERS WIPPERN (her first appearance in England).  
Conductor—SIGNOR ARDITI.

On this occasion, owing to the length of the Opera, the Doors will open at Half-past Seven, and the Performances commence at Eight o'clock.  
Pit Tickets, 7s.; Reserved Box Seats, 10s. 6d.; Amphitheatre Stalls, 5s. and 7s.; Gallery, 2s. 6d.; Private Boxes in the Upper Circle, 21s.  
Boxes, Stalls and Tickets may be had at the Box-office of the Theatre, open daily from Ten till Six.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

ARRANGEMENTS FOR NEXT WEEK.

EXTRA NIGHT.—MARGHERITA, MDLE. ADELINA PATTI.

On MONDAY NEXT, June 13,

"FAUST E MARGHERITA."

On TUESDAY NEXT, June 14,

"OTELLO" and "L'ILE ENCHANTEE."

EXTRA NIGHT.

On THURSDAY NEXT, June 16,

"UN BALLO IN MASCHERA."

SPECIAL EXTRA NIGHT.

On FRIDAY NEXT, June 17,

"DON GIOVANNI."

MARGHERITA, MDLE. ADELINA PATTI.

On SATURDAY NEXT, June 18,

"FAUST E MARGHERITA."

Conductor - - - Mr. COSTA.

Commence at Half-past Eight.

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d., 7s. and 5s.; Amphitheatre, 2s. 6d.  
The only authorized Box-office is under the Portico of the Theatre in Bow Street.

## THE CAVENDISH ROOMS, LATE BLAGROVE'S ROOMS, MORTIMER STREET, CAVENDISH SQUARE.

Proprietors - Messrs. EDWARD HUMPHREY and THOMAS CHILDS.

THE MUSIC PROFESSION, and the Public generally, are informed that this elegant suite of Rooms having been thoroughly restored, redecorated, and fitted on the most approved acoustic principles, may be engaged for Chamber Concerts, Pianoforte Recitals, Musical Soirees, &c., being particularly adapted for all purposes for which purity of sound is essential.  
They are also admirably applicable for Public Dinners, Wedding Parties, Private Soiree Danzantes, and Amateur Performances, for which every requisite of the first description will be provided.

## J. L. ROECKEL'S CANTATA, "RUTH,"

Lately performed with so much success at the Victoria Rooms, Clifton, is now published, Complete, Price 15s.

The Bridal March . . . . . 2s. 6d.  
"O call me Mara," Recit. and Air (Contralto) . . . . . 2s. 6d.

The other Numbers are now ready, price 2s., 2s. 6d. and 3s. each:

BOOSEY & SONS, Holles Street, London

DEDICATED, BY PERMISSION, TO

H.R.H. THE PRINCE OF WALES.

## "LLEWELYN," A DRAMATIC CANTATA.

The English Words by

THOMAS OLIPHANT (Honorary Secretary to the Madrigal Society).

The Welsh Words by TALHAIRN.

The Music by

JOHN THOMAS (Pencerdd Gwalia).

PUBLISHED BY SUBSCRIPTION,

And to be ready for delivery in July next, in One Volume, elegantly bound, gilt edges, &c.,

Price to Subscribers, One Guinea; Non-Subscribers, One Guinea and a Half.

The VOICE-PARTS, published separately, at Threepence a Page, and now ready for delivery.

This Cantata was composed expressly for and performed at the Swansea Eisteddfod, 1863; and has already been chosen for performance at the Llandudno Eisteddfod in September next.

Subscribers' Names to be forwarded to Mr. JOHN THOMAS (Pencerdd Gwalia), 53 Welbeck Street, London, W.

MR. JOHN THOMAS (Pencerdd Gwalia) begs to announce that his GRAND EVENING CONCERT will take place at St. James's Hall, on Wednesday, June 29th, when will be performed (for the first time in London), his Dramatic Cantata, "LLEWELYN," by the following eminent Artists:—Miss EDITH WYNS, Madame SAINTON-DOLBY, Mr. SENS REEVES and Mr. LEWIS THOMAS, UNITED CHOIRS, BAND OF HARPS and FULL ORCHESTRA. Harp:—Mr. J. BALMER CHATTERTON (Harpiat to the Queen), Mr. T. WRIGHT, Mr. CRESSHIRE, Mr. JOHN THOMAS, &c., &c. Conductor—Mr. ALFRED MELLOW. Principal Violin:—M. SAINTON. Sofa Stalls, One Guinea each; to be had of Mr. John Thomas, 53 Welbeck Street, Cavendish Square, W. Balcony, Half-a-Guinea; Area, 5s.; Gallery and Back Area, 2s. 6d.; to be obtained at the principal Music Warehouses, and at Mr. Austin's Ticket Office, 28 Piccadilly.

MR. WALTER MACFARREN'S PIANOFORTE PERFORMANCES, HANOVER SQUARE ROOMS.—The next Concert on Saturday Morning, June 18, at 3 o'clock. Programme:—Fantasia and Fugue—Mozart; Sonata quasi Fantasia in C sharp minor—Beethoven; Rondau a la Suisse—Cipriani Potter; Two Melodies—Kate Loder; New Sonata, Pianoforte and Violin—Walter Macfarren (Violin, M. SAINTON); Lieder ohne Worte (Book 4)—Mendelssohn; Deux Valses—Chopin; Rondo Piacevole—Sterndale Bennett; Selection—Walter Macfarren. Reserved Seats, 7s. 1 Osamburgh Street, N.W.

MR. J. ASCHER, Pianist to H.M. the Empress of the French, begs to announce that his MATINEE MUSICALE will take place on Monday, the 27th June next, at the QUEEN'S CONCERT ROOMS, Hanover Square. Vocalists—Madame PAREPA, Mdle. ENQUENT, Signor GARDONI, and Signor GASSIER. Instrumentalists—Mons. PAQUE, Signor ANDREOLI, and Mr. J. ASCHER. Conductor, Mr. BENEDETTO, Signor LI CALAI, and Herr W. GAZE. Stalls, One Guinea; Reserved Seats, 10s. 6d.; may be had of Mr. Ascher, No. 163 Albany Street, Regent's Park, and of the principal Musiciansellers.

MADAME GRAUMANN MARCHESI and SIGNOR MARCHESI'S CONCERT HISTORIQUE will take place at WILLIS'S ROOMS, King Street, St. James's, on the 21st June, at Three o'clock, when they will be assisted by the following eminent Artists:—Mdle. MARIE WINCK, Mons. G. PFEIFFER and Mons. WIRMIAN. For particulars apply to Messrs. Schott & Co., Regent Street; Foster & King, 223 Regent Street; and of Signor Marchesi, 3 George Street, Portman Square.

**HER MAJESTY'S THEATRE.**  
**SIGNOR ARDITI'S GRAND MORNING CONCERT,**  
 FRIDAY, JUNE 17TH.  
 Commence at Half-past One o'clock.

**PART I.**  
 Selection from Rossini's  
**STABAT MATER.**

Introduction, "Stabat Mater" (the Solos by Mdlle. Titlens, Mdlle. Trebelli, Signor Giuglini and Mr. Santley); Aria, "Cujus Animam," Signor Giuglini; Duet, "Quis est Homo?" Mdlle. Titlens and Mdlle. Grossi; Aria, "Pro Peccatis," Mr. Santley; Quatuor, "Sancta Mater," Madame Lemmens-Sherrington, Madame Trebelli, Signor Gardoni and Signor Junca; Air and Chorus, "Inflammatus," Mdlle. Titlens.  
 Conductor—MR. BENEDICT.

**PART II.**  
 OVERTURE, "LEONORA" . . . . . Beethoven.

Selection from Meyerbeer's  
**"ROBERT LE DIABLE."**

Duo, "Oh, che onest' uomo," Signor Bettini and Signor Junca; Aria, "Quando lasciai," Madame Harriers Wippen; Terzetto, "Fatal momento," Madame Harriers Wippen, Signor Gardoni and Signor Junca.

Duo, "La Regina di Golconda," Signor Delle-Sedie and Signor Frizzi—Donizetti; Duo Brillante, "Il Desio" (first time), Madame Lemmens-Sherrington and Mdlle. Trebelli—Arditi; Romanza, "Colli Nativi," Signor Giuglini—Arditi; Scherzo, "L'Orologio" ("Tic, tic, tic"), first time, Mdlle. Volpini—Arditi; Concerto Pianoforte, in G minor, Madame Arabella Goddard—Mendelssohn.

Selection from Gounod's

**"FAUST."**

Aria, "Salve Dimora," Signor Giuglini; Aria, "Le Parlate d'Amor," Mdlle. Bettelheim; Quartet, "L'Appogiate sul Braccio," Mdlle. Sinico, Madame Taccani, Signor Volpini and Signor Gassier.

Canto Nazionale, "La Garibaldina" (composed expressly for the reception of General Garibaldi at the Crystal Palace), by the Full Band, Military Band and Full Chorus—Arditi; Mazourka, "Farfallella," Mdlle. Sinico—Arditi; Song, "The Stirrup-Cup," Mr. Santley—Arditi; Valse, "L'Ardita," Mdlle. Titlens—Arditi; Grand Duo, Violin and Pianoforte (first time of performance), Mr. Carrodus and Madame Arabella Goddard—Benedict and Arditi; Duo, "Sans les Défilés des Montagnes" ("Les Diamans de la Couronne"), Miss Constance Georgi and Miss Georgi—Auber; Song, Mdlle. Solenne; Bolero, "Leggero invisibile," Mdlle. Volpini—Arditi; Polka, Mdlle. Liebhardt; Quartet ("Rigoletto"), Mdlle. Sinico, Mdlle. Carolina Zeiss, Signor Volpini and Signor Zagotti.

Selection from Mozart's

**"IL DON GIOVANNI."**

Aria, "Batti, Batti," Madame Harriers Wippen; Terzetto, "Protegga, oh questo cielo," Mdlle. Volpini, Madame Harriers Wippen and Dr. Gunz; Grand Finale (First Act), "Tremate, Tremate," the Solos by Mdlle. Liebhardt, Mdlle. Volpini, Mdlle. Sinico and Madame Harriers Wippen, Dr. Gunz, Signor Volpini, Signor Gassier, Signor Casaboni, Signor Manfredi, Signor Mazetti and Signor Bossi.

Conductor—SIGNOR ARDITI. Pianist—SIGNOR BEVIGNANO.

**PART III.**  
 The Third Act of Nicolai's Grand Opera,  
**"FALSTAFF."**

Mdlle. Titlens (who will sing Arditi's "Bacio," by desire), Mdlle. Bettelheim, Mdlle. Sinico, Mr. Santley, Signor Junca and Signor Giuglini.

The Scenery by Mr. Telbin. The Costumes by Mr. S. May and Miss Dickenson. The Incidental Ballet by Mons. Petit.

Conductor—SIGNOR ARDITI.

Commence at Half-past One o'clock.

**BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.**—SEVENTH CONCERT, HANOVER SQUARE ROOMS, Monday, June 13. Overture (*Euryanthe*)—Weber; Concerto in G, Pianoforte, HERR PAUER—Beethoven; Concerto Violin, HERR WIENIAWSKI—Mendelssohn; Sinfonia Eroica—Beethoven; Overture (*Le Nozze di Figaro*)—Mozart. Vocal Performer—Mdlle. TREBELL. Conductor—PROFESSOR STERNDALE BENNETT. Tickets, 15s. each; at Messrs. Addison & Lucas's, 210 Regent Street. N.B.—Entrance by the Door in Hanover Street.

**MUSICAL SOCIETY of LONDON.**—Sixth Season. —The FOURTH (and last) ORCHESTRAL CONCERT at St. James's Hall, on Wednesday evening, June 15th, 1864, at half-past 8. Conductor, MR. ALFRED MELLON. Vocalists.—Mme. Meyer Dustmann (prima donna of the Imperial Opera of Vienna), and Mr. Santley; solo violinist, Herr Joachim. Programme.—Part I. Symphony (MS.), John Francis Barnett (first time of performance); scena ("Fidello")—Beethoven; dramatic concerto, violin—Spohr; recit. and romance ("L'Etoile du Nord")—Meyerbeer; overture, "The Calm of the Ocean and the Prosperous Voyage"—Mendelssohn. Part 2. Sinfonia ("Eroica")—Beethoven; duo, "Crudel perché" ("Figaro")—Mozart; overture, "Die Zauberflöte"—Mozart. A limited number of tickets, for area or balcony, at 10s. 6d.; and gallery-tickets, at 3s. 6d.; of Cramer and Co., Regent-street; and ticket office, St. James's Hall.

CHARLES SALAMAN, Hon. Sec.

**MUSICAL UNION.—WIENIAWSKI AND JAEEL.** LAST TIME THIS SEASON. Tuesday, June 14, at Half-past Three o'clock. Grand Trio, B flat, Op. 97—Beethoven; Quartet in G, No. 1—Mozart; Vocal Music.—Rubenstein and Schubert (Vocalist, Madame LESCHETZKA); Solo Violin; Sonata in G, Op. 39, Piano and Violin—Beethoven; Solos Pianoforte—Jaeel and Liszt. Violoncellist, DAYDORF. Visitors' Tickets, Half-a-Guinea each; to be had of Cramer, Wood & Co.; Chappell & Co.; Ollivier & Co.; Austin, at the Hall; and Ashdown & Parry. J. ELLA, Director.

**MRS. JOHN MACFARREN'S "MORNINGS AT THE PIANOFORTE,"** in ST. JAMES'S HALL, on Thursday Afternoons, from Three to Five, in which she will precede each piece with oral remarks on the Music, written expressly by G. A. Macfarren. Pianist—MRS. JOHN MACFARREN. Vocalists—Miss BANKS, Miss PALMER, Miss EDITH WYNN, Miss EMILY PITT, Madame GILARDONI, Miss MARIAN WALSH, Miss ROBERTINE HENDERSON and Miss EMILY SOLDNER. On Thursday next, June 16th, Beethoven's Funeral March Sonata and Selections from Haydn, Mozart, Mendelssohn, Schubert, Sterndale Bennett, Liszt, &c. Tickets, 2s., 3s. and 5s.; at Duncan Davison & Co.'s, at the Musicians' and Libraries, and at Austin's Ticket Office.

**JUNE 29th.—QUEEN'S CONCERT ROOMS, HANOVER SQUARE.**  
 UNDER THE PATRONAGE OF THE

Marchioness of Waterford.  
 Marchioness of Ely.  
 Dowager Marchioness of Lothian.  
 Countess Paulet.  
 Countess Charlemont.  
 Viscountess Dungarvon.

The Lady Dormer.  
 The Hon. Mrs. J. C. Dormer.  
 Lady de Rothschild.  
 Lady Guendoline Petre.  
 Lady MacLaine.

**MDLLE. LOUISE VAN NOORDEN,** assisted by Mdlles. LIEBHARDT, BEERENS, BORCHARD, MESSES. REICHARDT, M. SMIT, RENWICK, VAN NOORDEN, OBERSTREUB, REHFELDT, Signori ARDITI, RANDEGGER, Mr. E. BERGER and Mr. BENEDICT, will give her ANNUAL CONCERT as above; to commence at Eight. Programmes and Tickets may be obtained at the usual places, and of Mdlle. Louise Van Noorden, 115 Great Russell Street, Bloomsbury.

**JUNE 20th.**  
**ST. JAMES'S HALL.**

Under the Immediate Patronage of  
 His Royal Highness the PRINCE OF WALES, and  
 Her Royal Highness the PRINCESS OF WALES.

**MR. BENEDICT** begs to announce his ANNUAL GRAND MORNING CONCERT, to commence at half-past 1 o'clock. Mesdames Carlotta Patti, Volpini, Louisa Liebhardt, Trebelli, Bettelheim, Meyer Dustmann, Enequist, Sainton-Dolby, Weiss, Georgi, C. Georgi, Louisa Vinning, Emily Solenne, Linas Martorelle, and Parepa; Signori Giuglini, Gardoni, Bettini, Delle Sedie; Messrs. Sims Reeves, Weiss, Santley, Dr. Gunz, Herr Fricke (from the Royal Opera, Berlin), the Vocal Association (200 voices), Herren Joachim and Wieniawski, Signor Patti, Miss E. Ward, Master F. H. Cowen, and Madame Arabella Goddard will appear. Conductors—Arditi, Lindsay Slopier, W. Ganz, Frank Mori, A. Randegger, F. Archer, Harold Thomas, C. J. Hargitt, and George Lake. Mr. Benedict's cantata, "Richard Cœur de Lion," and a selection from his Operetta, "The Bride of Song," will be performed on this occasion. The full programme is now ready. Early application is solicited for the few remaining stalls. Reserved Seats, 10s. 6d.; Unreserved Seats in Area or Balcony, 5s.; Gallery, 3s. Tickets can be obtained at all the Libraries and Musicians; at Austin's Ticket Office, 28, Piccadilly; and at Mr. Benedict's, 2, Manchester square, W.

**MR. HOWARD GLOVER'S CONCERT, ST. JAMES'S HALL, THIS DAY Saturday, June 11.**—The popular Operetta, "ONCE TOO OFTEN," will be given on this occasion, newly arranged by the Composer, especially for performance in a Concert Room, and sung by Madame PAREPA, Madame WEISS, MR. WEISS and HERR REICHARDT.

**MR. CHARLES FOWLER'S MORNING CONCERT** at No. 1 STRATTON STREET, Piccadilly (by the kind permission of Miss Burdett Coutts), under the Distinguished Patronage of the Duchess of Cambridge, the Princess Mary Adelaide, Grand Duke and Duchess of Mecklenburgh Strelitz, the Duchess of Somerset, the Countess Brownlow, the Countess Dunraven, the Countess Morley, the Viscountess Falmouth, Lady Clinton, Lady Churston, Lady Charles Wellesley, Lady Louisa Finch Hatton, Lady Gertrude Rolle, the Honourable Mrs. Boyle, the Honourable Mrs. Stonor, Lady Eastlake, Lady Antroub, Mrs. Tait, Mrs. Brown, Mrs. Mundy, Mrs. Overy, Mrs. Pallene, Miss Burdett Coutts, &c.—MR. CHARLES FOWLER (of Torquay) will give a PIANOFORTE RECITAL, at the above residence, on Saturday, June 18, 1864, to commence at Three o'clock. Further particulars will be shortly announced. Tickets, Half-a-Guinea each; Reserved Seats, One Guinea; may be had of Mr. Mitchell's Royal Library, 33 Old Bond Street, London; or of Mr. Fowler, 39, Beaumont Street, Cavendish Square.

**MR. LINDSAY SLOPER'S FIRST PERFORMANCE** of PIANOFORTE MUSIC (varied by VOCAL MUSIC), at ST. JAMES'S HALL, on Wednesday Afternoons, June 15 and 29, commencing at Half-past Two o'clock. On this occasion he will be assisted by Mesdames LEMMENS-SHERRINGTON and SAINTON-DOLBY, HERR LAUTERBACH, and MR. DRACON. At the second and last performance, on June 29, Madame LISCHETZKA, HERR REICHARDT, Madame ARABELLA GODDARD, Messrs. BENEDICT and OSBORNE, and HERR JOACHIM will appear. Subscription Tickets, Reserved Seats, 15s.; Reserved Area Tickets for a Single Performance, Half-a-Guinea; Balcony Tickets, 5s.; may be had of all the principal Music-sellers, and at Mr. Austin's Ticket Office, St. James's Hall, Piccadilly.

**MR. KUHE'S PIANOFORTE RECITAL** will take place at the HANOVER SQUARE ROOMS on Thursday Morning, June 23. Vocalist—Madame LEMMENS-SHERRINGTON, Madame SAINTON-DOLBY and HERR REICHARDT. Conductor—M. BENEDICT. Full particulars will be duly announced. 15 Somerset Street, Portman Square, W.

**SIGNOR GIULIO REGONDI** has the honor to announce that he will give a Morning Concert on Thursday, June 30, at the Queen's Concert Room, Hanover Square. To commence at Three o'clock precisely. On which occasion Signor GIULIO REGONDI will play, for the first time in public, several original Compositions, on both the Guitar and Concertina. Artists—Madame Lemmens-Sherrington, Mdlle. Linas Martorelle, Miss Lascelles, Signori Gardoni and Delle-Sedie; Pianoforte, Mr. Charles Hallé, Harp, Mr. Bolevne Reeves; Violoncello, Herr Lidet; Guitar and Concertina, Signor Giulio Regondi. Conductor, Mr. Francesco Berger. Reserved Seats, Half-a-Guinea each; Tickets, 7s. each; to be had of the principal Musicians; at Austin's Office, St. James's Hall, Piccadilly; at the Hanover Square Rooms; and of Signor Giulio Regondi.

THE ENGLISH OPERA ASSOCIATION, (LIMITED).  
ITS DEATH, MOURNERS, AND LEGACIES.

To the Editor of the Musical World.

SIR,—After a lingering, unhappy, and useless existence of three years, the English Opera Association has given up the Ghost—it is dead—and orders have been given for its interment. The sad event occurred on Monday, the 30th of May, in the presence of twenty-three of its unfortunate relatives (shareholders), whose sobs and mutterings testified the disappointment experienced at the premature demise of the patient. From early birth, the Association never exhibited those symptoms which indicate a vigorous constitution or prolonged existence, and, unfortunately, when it was entrusted to the watchful care of a nurse, an individual was selected to discharge the necessary duties who proved utterly incompetent for the post; who moreover became inattentive to the patient, and only cared for liberal wages, a luxurious home, and perfect freedom of action. Thus the weakly bantling was neglected. Thus has it died, leaving only sorrow, expenses, and humiliation as legacies to those who brought it into the world, and maintained it during life. Poor thing! It now belongs to the past!

Many bitter expressions were uttered by those persons present at the demise, nearly every one of whom had been promised some personal benefit, previously to the Association terminating its career. Alas, they are disappointed, and all that now remains to be done is to discharge the last sad duty of peaceful interment. The undertakers (the Court of Chancery, with the aid of solicitors, accountants, &c.) will soon be called in to make the necessary arrangements, a suitable cavalcade will be formed (the nurse being chief mourner), followed by the Association's relatives (shareholders) two and two, each being furnished with a copy of the original prospectus, to deposit in the grave; an oration will be delivered by the son of the nurse, followed by a dirge composed expressly for the occasion, and executed by the entire strength of the company. A very serene corner in the Court of Chancery, or Bankruptcy, will be selected for the last resting-place, to be indicated by a tomb-stone in commemoration of the Association, with an inscription specially framed, conveying a moral to futurity, to avoid the mistakes, errors, conceits, and deceptions which marked its dismal career.

In anticipation of the sad event, a statement had been prepared, showing the personal estate of the patient, the expenses incurred during life for nursing, &c., as well as the disposition of the property after death. This is preceded by a bulletin of the two doctors, who reported on the financial condition (balance-sheet) of the Association. As it was impossible for all the relatives of the deceased to attend the dying bed, I deem it a duty to those absent, who naturally desire to be acquainted with the nature of the legacy each is entitled to, to publish the document in question. Out of respect to the memory of the Association, as well as to those of your subscribers who are attached to it, I solicit your kindness in publishing these documents *in extenso*.

THE ENGLISH OPERA ASSOCIATION (LIMITED).

Company's Offices—69 REGENT STREET.

Directors.

The Right Honourable the Earl of Westmorland, C.B.  
J. H. Arkwright, Esq.  
The Honourable F. H. Berkeley, M.P.  
Frederic Davison, Esq.  
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Auditors.

Robert Addison, Esq., 210, Regent St., W. | George Wood, Esq., 201, Regent St., W.

Public Accountant.

Frederick B. Smart, Esq., 38, Gresham Street, E. C.

Solicitors.

Messrs. Parke and Pollock, 63, Lincoln's Inn Fields, W. C.

Secretary.

Martin Cawood, Esq., 37, Mornington Road, Regent's Park, N. W.

REPORT.

The Cash Account annexed shows the receipts and expenditure from the establishment of the Association in May, 1861, to the 31st March, 1864.

The following Directors retire this day by rotation, viz: The Earl of Westmorland, C. B., the Hon. Seymour Egerton, the Hon. F. H. Berkeley, M.P., Edward James, Esq., Q.C.

The Auditors, Robert Addison, Esq., and George Wood, Esq., also retire this day.

THE ENGLISH OPERA ASSOCIATION (LIMITED).

Accounts of Receipts and Payments, from May, 1861, to March 31st, 1864.

Dr.		Cr.	
To Capital—	£ s. d.	By Cash—	£ s. d.
Amount received from Share-		At Bankers . . . . .	202 13 2
holders . . . . .	1600 0 0	In hand . . . . .	28 14 10
viz: Shares subscribed, £ s. d.		By Preliminary Expenses paid,	
3280, at £2 . . . . .	6560 0 0	including Registration Fees,	
Calls to be £ s. d.		&c., Office Rent, Advertising,	
made . . . . .	3280 0 0	Secretary's Salary, Postage	
Arrears of . . . . .		and Printing, &c., from May,	
Calls . . . . .	1671 0 0	1861, to 31st March, 1864 . . . .	1347 16 6
	4951 0 0	By Office Furniture . . . . .	29 15 6
	£1600 0 0		
	£1600 0 0		£1600 0 0

20th May, 1864.

(Signed) R. ADDISON, } Auditors  
Geo. Wood. }

Report of the Auditors.

We have this day examined the Cash Receipts and Payments, &c., from 31st March, 1863, to 31st March, 1864, and have found the same to be correct. The information we have required from the Secretary and Accountant has been freely given to our satisfaction.  
R. ADDISON.  
Geo. Wood.

Thus the estate of the deceased is exhibited at a glance. The statement shows that out of £1,609, provided by its friends, £1,377 have been expended in expenses of nursing, &c., leaving a balance of £231 only, to meet numerous other outstanding claims, which are known to have been incurred. It is true that there is a balance of £1,671 in arrears as subscriptions promised by false friends, as well as a further sum of £3,280 shown on paper, but now that death has stepped in, the relatives (shareholders) are quarrelling amongst themselves, rendering a settlement difficult, if not impossible, without the aid of the Court of Chancery, where the old result, of, "Gentlemen, it is a very fine Oyster, and the Court awards you a shell each," is certain to be realised, to the cost and vexation of the shareholders. It is more than probable that, during the winding up of the estate, some curious facts will be disclosed, showing how neglectful some of the deceased's professed friends proved in the hour of need. Instead of handing in their subscriptions they withheld them wholly or partially, and suffered the Association to pine away until death relieved it from continuing misery. The mourners of the Association, who so appropriately expressed sorrow at its demise, are certain to have ample cause for fresh sorrow. They are left with heavy liabilities to provide for, which they are supposed to be legally and morally bound to meet. Those who are likely to suffer most, in a pecuniary sense, are the Directors themselves, who, it is said, have released the original shareholders from liability by departing from the plan agreed on in the original scheme of the Association. Thus is there fresh misery in store, not for the deceased it is true, but for its unhappy, disappointed friends who are only now beginning to enquire, what position they really occupy, and what description of benefit the Association has conferred on them, beyond making numberless promises to do this, that, and the other, every one of which have vanished into thin air! Each betrayed friend is asking himself a practical question, viz:—"although I agreed to subscribe a certain sum towards maintaining the Association, on condition that certain principles were to be carried out, as these have been departed from, am I legally or morally bound to pay my subscriptions?" This is a fair question, suggested by the decease of the Association. It is one which admits of an unqualified answer:—"Certainly not. You are not legally bound to pay, and you would be very unwise to do so. Consult your lawyer and he will put you right. Do not be led away by false promises of any kind, nor to commit yourself to additional liabilities of a pecuniary character. Be content with your present legacy, which differs materially from the character of an ordinary legacy, inasmuch, that instead of receiving a handsome sum of money, you will have (unless you contest your liability) to pay one for a very senseless purpose. Ascertain the extent of this first. If you enjoy the sensation, you can easily repeat it. For, if report speaks truly, an attempt will be made to give birth to a new opera concern, wherein those who have cash to spare may hand it over to be used in the good, but impracticable cause." There certainly seems to be a want of decency in promoting a fresh venture at a moment when so much sorrow has been created by the decease of the first scheme of the kind. I trust my information may be incorrect, and that



no such rash idea is entertained, but should it really be true, I do hope that the respect for our departed friend, as well as for our pockets, will cause us to avoid embarking in it.

I have read with considerable interest the letters on the English Opera Association written by Mr. Simon Half; but (without intending to pun) I must protest that Mr. Half has only half laid down the case; and this is why I take it up. I am, Sir, your very obedient servant,

COLEMAN TREUHTT STAGG.

New Moon Street, June 7, 1864.

P.S. Since writing the above, I have received a circular from the Association, announcing that a new Institution is to be formed entitled "The Opera Company," with a capital of £30,000, divided into shares of £5 each, a payment of £2 per share being called up at once. Shareholders in the old company are to be accorded the "privilege of taking share for share in the new company." This is an advantage of a very questionable nature, as regards the shareholders, all of whom, who fall into the arrangement, will increase their present liability one hundred and fifty per cent., and entail on themselves an immediate payment of £1 per share, in addition to the £1 already paid. This is the practical effect of the new proposals which the shareholders are invited to consider on Monday next, namely, whether, instead of being liable to pay £2 per share, they are willing to extend it to £5 per share? It is simply an attempt to aggravate a disastrous state of affairs, to which I purpose drawing pointed attention.

C. T. S.

## ROYAL ITALIAN OPERA.

STRADELLA.

(Times.—June 6th.)

M. Flotow's *Stradella*, an Italian version of which was produced on Saturday night, is not new to England. It was translated by Mr. Bunn in 1846, and performed at Drury Lane Theatre, under the direction of Signor Schira, with Mr. Harrison as Stradella, Messrs. Burdini and Stretton as the two would-and-would-not-be assassins, and—if we remember correctly—Miss Rainforth as Hortensia. Mr. Bunn's *libretto* was a literal adaptation of the German text. The opera met with but an indifferent reception in its English dress. It has, however, since been adapted both to the French and Italian stage, and even now enjoys a tolerable share of popularity abroad. That *Stradella* should have been brought out after *Martha*—in a musical sense so greatly its superior—is perhaps unfortunate for Mr. Gye. We are not inclined to believe that under any circumstances it would have made a stand in such a theatre as Mr. Gye directs; but at any rate had *Martha*, which is M. Flotow's *chef d'œuvre*, been unknown, the lively trivialities of its precursor would have fallen less flatly on the ear, and thus have possessed a better chance of winning favour. *Stradella*, in a word, is a work more suited to the atmosphere of the Bouffes Parisiens than to that of the Royal Italian Opera, and this, notwithstanding the serious character of the incidents upon which it is based. The music, while rarely original, never, except in one passage, rises above the level of the "*bankieu*"—or what we might term the "suburban." That it is occasionally pretty it would be unfair to deny; but that it is a legitimate treatment of the subject it would be just as unfair to maintain. The tragic story of the Neapolitan Alessandro Stradella, a celebrated violinist, singer, and composer of the 17th century, is universally familiar. Having eloped with his beautiful pupil, Hortensia, Stradella is pursued by the Venetian nobleman who had entrusted her to his care, and eventually assassinated together with his mistress, at Genoa. Everyone, too, will remember how the first bravoes hired by the Venetian are so affected by the singing of Stradella in the church of San Giovanni Laterano that, instead of fulfilling their mission and stabbing him on his return home, they accost him in the street, warn him of the plot against his life, and connive in his escape from Rome to Turin. In the opera only half of the story is unfolded, while the catastrophe is altogether averted. In lieu of a Venetian nobleman and his mistress, we have a suspicious old guardian and his ward—a vindictive Bartolo, with a sentimental Rosina. On the eve of their projected nuptials, Stradella, by the aid of some sympathising maskers, contrives to elope with Hortensia, amid the bustle and confusion of the Carnival. This is the first act. In the second, Stradella has conducted his pupil to his abode, in the vicinity of Rome, and they are about to be wedded. Meanwhile Hortensia's Venetian guardian—Bassi by name—has separately hired Barberino, and Malvolino, unscrupulous and needy desperadoes, to track out the lovers, kill Stradella, and bear off his companion. They arrive by different routes about the same time, recognize each other, and, finding they have both come on the same errand, after rather a fierce and

angry colloquy, agree to divide both the task and the promised guerdon. Being disguised as pilgrims, they are invited by Stradella to share the festivities; and being, moreover (like most Italian brigands), amateurs of the "divine art," they are so enchanted with his singing of one of the famous *canzonette* of Salvator Rosa—the poet-painter, who, like Da Vinci, was also a musician, and amid the struggles of a vicissitudinous life, "*si diletta in oltre modo della musica e suonò il luto*"—that they falter in their work of death. This is the second act. In the third the Venetian, Bassi—still thirsting for revenge—seeing himself balked through the hesitation of the music-loving bravoes, tempts them to undertake the immediate accomplishment of his wish by the offer of a much larger sum than that for which he has previously stipulated. The auspicious moment arrives, Stradella appears with a music-book in his hand, as though about to rehearse an air. The assassins are behind him, with Bassi urging them to action. Their uplifted daggers already threaten the life of the intended victim, when he begins to sing. The prayer to which he gives utterance—an address to the Virgin,—

"Santa Maria, del ciel regina!" &c.

—is uttered with such devout aspiration, the voice is so thrilling, the song so exquisite, that both Malvolino and Barberino are paralysed, and, instead of murdering Stradella, they fall upon their knees and join in the prayer. Leonora (for by this name is Hortensia rechristened in the Italian *libretto*—as though we had not already enough Leonoras in Italian opera) suddenly comes on; Stradella is made aware of the danger he has incurred; the bravoes throw the gold with indignant remorse at the feet of Bassi; the festivities commence; and a choral prayer to the Madonna—thus independently rendered in the English translation of Signor Maggioni:—

"Of Rome and of all Italy  
The vows to listen deign,  
And form of all Ausonia  
One family and one reign!"

—brings down the curtain. This is the third act. What becomes of the sanguinary Bartolo does not transpire. What he deserves—under the altered circumstances of the story, as revealed in this *libretto*—need hardly be suggested.

The one exception which has been alluded to in the flat level of triviality exhibited by M. Flotow's music occurs in this last scene. The address to the Madonna is to *Stradella* what "*The Last Rose of Summer*" is to *Martha*, and for a very similar reason—the melody is no more M. Flotow's than the beautiful Irish tune, but Stradella's own. That it is skilfully framed for the occasion is true; and for this we willingly give credit to the popular Russian composer.

It was Herr Wachtel's last appearance this season, and, as if to make the audience feel his loss, he sang on the whole better than he has done on any former occasion. The music of *Stradella* is well suited to his voice: and the air, with chorus, at the end of the second act—in which Salvator Rosa is supposed to describe his adventure with the bandits of the Abruzzi—offers more than one opportunity for those energetic bursts that never fail to elicit applause. On the present occasion the effect was as usual, the air being loudly encored. In the address to the Madonna, sung for the greater part *mezza voce*—which in some degree imperilled the intonation of Herr Wachtel, who was disposed to intone a trifle sharp—he was also successful. Mlle. Marie Battu, in Leonora-Hortensia, had an ungrateful and uphill part. She nevertheless displayed her accustomed artistic skill, and gave the airs in Acts 1 and 2 (interpolations expressly made for her by M. Flotow last year, when *Stradella* was produced at the Italian Opera in Paris)—neither of them at all effective, by the way—with a marked expression and a vocal cleverness worthy all praise. The two bravoes—Malvolino and Barberino—were wonderfully well represented by Signors Ciampi and Ronconi. Signor Ronconi, indeed, may be said to have carried away the chief honours of the performance. Not only was his Barberino a model *spadassin* of the *Fra Diavolo* type—as grotesque as it was characteristic and full of racy humour—but his inimitable by-play obtained an encore for the comic (if somewhat vulgar) duet in which the two assassins jovially apostrophize "the bottle." Moreover, in a particular phrase (Act 3), where the ruffian, attuned to harmony, gives expression to his enthusiastic appreciation of musical excellence—

"Del ladrone il nobil fuoco  
Sa l'ingegno rispettar,  
E gli artisti danno un loco  
Al meschin, per riposar!"

—Signor Ronconi, by an admirable imitation of certain peculiarities in Herr Wachtel, not only of voice, but of gesture, brought down a storm of applause. The style in which he gave out the last three or four notes—including a "B flat" enough to stagger the worshippers of the stereotyped "*Ut de poitrine*" (which is seldom, if ever, really *de poitrine*)—took the whole audience by surprise; and the result (no doubt quite unexpected by Signor Ronconi) was a demand for a repetition with which compliance was unavoidable. We remember nothing more spontaneous and unanticipated. The part of the Venetian Bassi,

Leonora's guardian, was well supported by Signor Capponi, who, with a good voice, had unfortunately nothing remarkable to sing.

The opera is carefully got up—as is invariably the case at this theatre. The ballet (of which we have a more than usually ample supply) is spirited and well arranged, and the scene of the Carnival—with Arlecchino, Columbine, Pierrot, &c.—as variegated and bustling as could be wished. The most striking, however, of the Terpsichorean displays was the *pas de deux* of Mademoiselle Salvioni and M. Desplaces, the music of which, we fancy, is not in M. Flotow's score. To conclude, *Stradella* was pretty well received; but we cannot believe it destined to hold a place very long in the repertory of the Royal Italian Opera.

Mademoiselle Pauline Lucca—much to the regret of those who hailed in her a young, a fresh, and a brilliant talent—has, by the counsel of her medical adviser, quitted London, to obtain some months' repose. This obliges Mr. Gye—the attraction of M. Gounod's opera still continuing—to bring forward, to-morrow, yet another Margaret, in Mademoiselle Adeline Patti, whose impersonation of the character, at the Opera Italiana, on the night of her benefit, some two months since, was the talk of all Paris.

#### ADELINA PATTI'S MARGARET.

(Morning Star—June 9th.)

The ideal Gretchen of Goethe has at last found a living embodiment. Mdlle. Adeline Patti has given breathing vitality to this most exquisite of imaginative creations, and in achieving this triumph she has given proof at once of the perfection of her taste and of the brilliance of her genius. She has drawn her inspiration direct from the poet, and not from the dramatist who mangled him, and she has elaborated a character-portrait faultless in outline and incomparably lovely in its minutest details. Her conception of Margherita is deliciously poetical, and at the same time intensely human. She has obviously taken as its key-note that touching passage in the second act in which Margherita tells Faust of her sister's death, the absence of her brother at the wars, and her own resulting isolation. So she brings before us the young girl whose innocent gaiety of heart has been subdued by sorrow, whose loneliness has thrown her upon the habitual companionship of her own thoughts, and who has consequently grown to be a dweller in a sentimental dreamland—but whose perfect guilelessness not only prevents any save pure images from peopling her reveries, but makes her wholly unsuspecting of the approach of evil. Mdlle. Adeline Patti contrives to give a complete insight into this idiosyncrasy in the couple of minutes she is on the stage in the second act by a few of those masterly touches which are the exclusive prerogative of the highest genius. She enters with a quiet, pensive gait, which contrasts strikingly with the demeanour of the other girls who are around her: when Faust addresses her she pauses, and listens, at first without looking at him; when she rouses herself from her abstraction and meets his glance she shrinks back a little with a momentary thrill of maiden modesty, and a look which expresses sorrow that a stranger should have deemed her worthy of the affront of his advances, but conveys nothing more, and she declines his proffered arm with the perfection of girlish dignity and innocent grace, untainted by even a spice of coquetry. When we next see her in the garden it is clear that the impression which the handsome cavalier has made upon her is purely sentimental; and even this she strives at first to chase away. In her singing of the ballad, "*C'era un re*," which she gives with infinite sweetness and unaffected grace, the thoughts suggested by the recollection which persists in haunting her are intercalated with the perfection of natural ease; and we may specially note the pathos which she throws into her delivery of the line—

"Ma son qua sola!"

which tells the tale of the isolation which facilitates her fall. Her acting in the jewel scene is absolutely unsurpassable. Nothing could be conceived more admirably true to nature than her girlish delight at the glitter of the trinkets, the archness of her dialogue with the mirror, and the playful glee with which she shakes her head to make the ear-drops sparkle. In the accompanying "*E strano poter*" her lovely voice and superb execution shine with a lustre which would cast that of any jewels into the shade, and we shall be much deceived if the enthusiastic encore which her rendering of this song elicited on Tuesday evening is not renewed at every subsequent performance. Very charming indeed, and thoroughly true to the character, is her modest confusion, half-pleased, half-bashful, when Faust enters and she recognises him—striving, at the same time, to hide the trinkets with which she is ashamed that he should see her decked. She gives the passage in the quartet, in which she alludes to her own sorrows, with exquisite pathos, and her acting throughout the earlier portion of the love-scene with Faust is full of timid trustfulness and guileless tenderness, displayed in myriad touches of quiet, but most expressive, by-play. But in the latter portion of the act the change which has come over her feelings is portrayed with thrilling effect. When

Mephistopheles has commanded the flowers to give forth poisonous breath to intoxicate her with passion she shows clearly that she feels herself in an atmosphere of peril. Throughout the whole of the lovely duet, "*Tarda si fa; addio*," her love for Faust is intensified in its expression. She clings to him with wild affection, pouring upon him her love with an exuberance almost boundless; and no human utterance could surpass the tenderness with which she gave the lines—

"Io tua sarò—si t'adoro  
Per te vogli' io morir."

But the pure soul of Goethe's Gretchen shows itself struggling under this flood of ardent passion. Her terror is as apparent as her love; she evidently recognises the peril with which she is menaced by her own weakness, and, recognising it, honestly dreads it, and strives for her own deliverance. There is no tinge of a disposition to court the impending danger, or even to dally with it: no one can doubt for a moment the genuine earnestness of her wish to induce Faust to leave her, and the amorous outbursts which mingle with her entreaties breathe a passion which is all soul. Her acting and singing in this duet are magnificent—one specially noteworthy point being her innocent delight when the flower oracle tells her that Faust loves her—and on Tuesday Signor Mario seemed to derive new inspiration from the marvellous genius of his comrade, and both vocally and dramatically surpassed himself. In the street scene where Valentine curses Margherita, Mdlle. Adeline Patti's powers of serious acting are very strikingly displayed. Nothing could be finer than her portrayal of agonised horror at the malediction, mingled with remorse which weighs her down with a sense of her own guilt; and especially touching is her rush to Valentine when he pronounces her name, evidently full of hope that he is relenting, and the anguish of her disappointment when she finds she is deceived. But it is in the cathedral scene that she achieves her greatest tragic triumph. When she enters and strives to pray there is no tinge of exaggeration in the delineation of her deep penitence and the distractions springing from thoughts which impede her purpose; and we would especially direct attention to her delivery of the lines—

"Signor, concessa sia  
All' umil vostr' ancella  
Di prostrarsi all' altar,"

as an incomparably pathetic outpouring of the genuine sorrow of a heart bowed down by a sense of its own unworthiness. Her agony at hearing the chorus of unseen demons and the taunts of Mephistopheles and the horrified eagerness with which she looks about, striving to discover whence come these mysterious voices, are marvellously fine. But her master stroke of genius in this scene is the despairing anguish with which, while half-kneeling, half-crouching, on the pavement of the cathedral, she turns towards the altar, and, throwing out her arms convulsively, strives as it were to drag herself to it by clutching at the air. She plays throughout the whole scene magnificently; but this one point is specially worthy of the heartiest praise, though we should not omit also to note the hopeful joy with which she sings the prayer when the voices of the fiends are for a moment silent, and the tender vocal beauty with which she gives it utterance. In the last act her madness is pre-eminently touching, and—it would be better to say because—it is kept within natural bounds; and her singing of the final prayer, "*O del ciel angeli immortal*," breathes the very spirit of prayerful hope and penitent aspiration. The Faust of Signor Mario was on Tuesday evening better than ever. He was in admirable voice, and sang deliciously. Moreover, he is evidently getting thoroughly at home in the character, which, though his latest, seems likely to prove one of his most memorable assumptions. But it has been our business simply to deal with the new Margherita; and it is undeniable that in this part Mdlle. Adeline Patti has achieved a triumph which outshines even the most brilliant of her former successes. That was clearly the opinion of the audience—one of the most brilliant and numerous ever assembled even in this theatre; for, not contented with recalling her frequently during the progress of the opera, they waited at its close, though it was long after midnight, to summon her to receive a final and enthusiastic ovation. It was richly deserved, for the performance of the young and gifted *prima donna* was less an impersonation than a reality. Mdlle. Adeline Patti does not act: she is Gretchen—and, best of all, she is the true Gretchen of Goethe, that delicious embodiment of all that is loveliest in womanhood, whose guileless purity, though it leads to her fall, justifies her rehabilitation. Her execution of the music is, from first to last, beyond all praise. But we have mingled our comments on her vocal and histrionic delineation—and with a purpose; for, while there is dramatic expression of the highest order in every note of her singing, her acting is in itself perfect music.

HERR WACHTEL has left London and returned to Vienna, his engagement for the season at the Royal Italian Opera having terminated.

## MONDAY POPULAR CONCERTS.

The concert on Monday night, for the benefit of Herr Ernst, was in all respects successful. A more brilliant audience never assembled in St. James's Hall; a more varied and interesting programme has never been given since these admirable entertainments were established. No stronger proof could be afforded of the high esteem and affection in which Herr Ernst is held by his fellow artists in this country, no less than abroad, than the promptness with which so many of the highest eminence came forward voluntarily to do him honor. Though Herr Joachim had already proffered his invaluable assistance as leader of the new quartet and solo violinist, M. Wieniawski, one of Herr Joachim's most distinguished rivals, would not be refused; and a quartet, besides a solo, were, as a matter of course, set down for M. Wieniawski. Then, although the names of two German singers of repute had been announced, our own great tenor, Mr. Sims Reeves, desirous of showing his respect for Ernst,—a respect universal among English musicians of all classes,—offered his services into the bargain; and, as an offer from such a quarter was not to be overlooked, a song composed by Herr Ernst himself, together with the famous *Liederkreis* of Beethoven, was assigned to Mr. Reeves. That Mr. Charles Hallé, Signor Piatti, and last, not least, Mr. Benedict, should wish to take part in such a demonstration, was natural enough, remembering their very frequent professional association with Herr Ernst, when, 20 years since, he first astonished and delighted amateurs in this country with his inimitable talent. Nor was it likely that Herr L. Ries and Mr. H. Webb—the excellent second violin and viola in ordinary to the Monday Popular Concerts—would willingly absent themselves on such an occasion. It must be some consolation to Herr Ernst to see himself, at a time when consolation is most needed, thus surrounded by the sympathies of those most able to appreciate his merit at its worth, and to hear his music—to which he has long been denied the power of giving sonorous utterance upon his own Orphean fiddle,—performed with enthusiasm by others thoroughly competent to express all it was meant to convey. It must also have been some consolation—for we are told Herr Ernst was present—to hear the applause that rang from every part of the hall, at the end of each successive piece to which his name was attached. Herr Ernst is blessed with a privilege not granted to those who, being merely executants, no matter how proficient, have failed to devote their early time to the abstract study of music as an art. He can think in music; and as he accomplished quite enough when in the full enjoyment of his physical means to establish a reputation as one of the greatest players in the world, he may now, if he be spared, do more than he could have done, when engrossed with his then more ostensible occupation, towards winning a name as a composer. One who entered so genially into the spirit of the music of the greatest masters—himself, too, a carefully trained musician—should produce something to warrant his taking a place, however modest, in their ranks. That the right stuff was in Herr Ernst was sufficiently proved by his first quartet, in B flat, introduced, in the year 1862, at the Monday Popular Concerts. The second quartet, in A, performed on Monday night, is a decided advance on its precursor. The design is larger and bolder, the leading ideas are more vigorous, while their development, both primitive and episodic, is more varied, spirited, and masterly. The *scherzo* and *andante*, especially, are as original as they are striking—the first engaging by its playful fancy, the last by its flowing melody, ingenious combinations, and effective treatment of the instruments. The whole quartet—played with devoted earnestness by MM. Joachim, L. Ries, H. Webb, and Piatti—was listened to attentively and applauded with a genuine unanimity and warmth that could not be mistaken; but the movements of which the audience seemed most spontaneously to seize the meaning and recognise the merit were those we have singled out—viz., the *scherzo* and *andante*. The solo of Ernst allotted to M. Wieniawski was that prodigious “transcription” of Schubert's “Erl-König,” both melody and accompaniment in which have to be expressed on the unaided fiddle; that assigned to Herr Joachim was the well-known and truly beautiful *Élégie*. Both created an extraordinary sensation and a desire to hear them again. The “Erl-König,” however, was too long and too fatiguing to repeat, and M. Wieniawski contented himself with

bowing his acknowledgments. Not so the *Élégie*, which Herr Joachim (accompanied by Mr. Benedict) gave in a manner so like that of Ernst himself—when Ernst was Ernst, “the most poetical of fiddlers”—that to many among the audience it brought back vividly the grateful memories of the past. It was quite impossible to resist the thundering encore that followed this most touching and eloquent performance; and so Herr Joachim perforce complied. The other pieces by Herr Ernst were a graceful *notturno* for piano-forte *solus*; an English version of his *Lied*, “Der Fischer,” (the words of Goethe being well translated by the Rev. Archer Gurney); and three of the charming and always welcome *Pensées Fugitives*—the “Reverie,” the “Prière pendant l'orage,” and the “Adieu.” The *notturno* was assigned to Mr. Hallé, the *Lied* to Mr. Sims Reeves, and the *Pensées* (adapted for violoncello, instead of violin) to Mr. Hallé and Signor Piatti. Each performance afforded the utmost gratification.

The concert began with Haydn's fluent and cheerful quartet in D, No. 45, played by MM. Wieniawski, Ries, Webb, and Piatti—the last movement of which, a *presto moto continuo*, won a triumph for the performers and a “call” for M. Wieniawski. Another great success was achieved by Signor Piatti (Mr. Benedict at the piano) with the slow movement from Romberg's seventh violoncello concerto (recalled); another by a new *contralto*—Madame Leschetizka—who has a mellow voice and unaffected style, with the interpolated romance for Siebel (M. Gounod's *Faust*)—“Quando a te lieta” (encored); and another by Mr. Hallé, with M. Stephen Heller's *Tarantella* in A flat, which being asked for again in a peremptory manner, the popular German pianist returned to the instrument and gave the *Spinnlied* from Mendelssohn's *Lieder ohne Worte*. Madame Meyer Dustmann, the classical *prima donna* from Vienna, sang Mozart's “Non mi dir,” and Mr. Sims Reeves the “*Liederkreis*” of Beethoven (“An die ferne Geliebte”)—six melodies in one—which “deepest, most soulful, most wonderful of love songs,” as Robert Schumann justly styles it, was as rich a treat as any in the concert,—a concert which will not be readily forgotten by any who were fortunate enough to be present.

## THE CHARITY CHILDREN AT ST. PAUL'S.

This most interesting of festivals—all idea of abolishing which seems now, happily, at an end—took place Thursday morning, as usual, under the dome of the Cathedral. The attendance was more enormous than even on previous occasions. Often as the scene has been witnessed it is always new and always exciting. To enter into a fresh description of it, however, would be wholly superfluous. Enough that the general arrangements, superintended by Mr. Arthur S. Newman, festival architect, to whose inventive genius in a great measure London owes a right to which no other city in the world can offer a parallel, were on the accustomed scale of grandeur and completeness—indeed, in almost every particular, the same as have elicited wonder and delight at former anniversaries. The 4,000 children were seated as comfortably as though there had been only 400 to accommodate, and presented to the eye of the looker-on a spectacle as orderly and unconfused as it was incomparably picturesque.

That there was full Cathedral service with anthems, &c., accompanied not merely by the organ, but, in the full pieces, by brass instruments and drums (Messrs. T. Harper, Macfarlane, Irwin, Phasesy, and Chipp), to aid in preserving the balance of sound—which, where so vast and comparatively untutored a congregation of singers is engaged, might otherwise be seriously imperilled—it is scarcely requisite to add. But when such an officer as Mr. Goss, the able and respected organist of St. Paul's Cathedral, is at the head of affairs, and at his side Mr. George Cooper (of St. Sepulchre's and Christ Church), his intelligent and talented deputy, it may be taken for granted that the musical part of the ceremony will leave nothing to desire. Mr. Goss is generalissimo on this imposing field-day; Mr. George Cooper—whose assistance in drilling the army of youthful vocalists for the annual grand display is so invaluable to Vicar-Choral H. Buckland (conductor)—the chief of his staff. Under their presiding care all is pretty sure to go well. The zealous gentlemen work together in advance, and share the part of organist—sometimes playing separately, sometimes (as in the “Hallelujah”) together—on the day. It would be very difficult to replace them.

Prayers were intoned by the Rev. B. M. Cowie, and Lessons were read by the Rev. J. V. Povah—minor canons in the cathedral. The choir—composed of singers belonging to St. Paul's, with delegates from St. George's Chapel (Windsor), Temple Church, Westminster Abbey, Chapel Royal (St. James's), &c.—was nearly 80 strong; and upon its component members, it may easily be understood, devolved



important duties. Mr. H. Buckland was at his ordinary post, on an elevated rostrum within sight of all the children, and in direct and well practised communication with the organist.

Again at this anniversary there was only one change in the musical part of the service, and this a change of little or no importance. That the chant to the Psalms (45 and 46—"My heart is inditing a good matter," and "God is our hope and strength") should be no longer "Jones in D," is under any circumstances a consolation. Not, however, that much can be said for "Dr. Crotch in C," which was substituted for it at the last anniversary, or for that other "Dr. Crotch in C" which was used yesterday, and by which the choir, to judge by its occasionally dragging, did not seem greatly inspired. To Dr. Crotch, though a good musician, a thought of genuine melody rarely occurred. We suppose that it is out of the question to expect anything new in this direction. The chant, however, is of little consequence when compared with the anthem,—"The Te Deum" to succeed the first, and the "Jubilate" to follow the second Lesson. The "Te Deum" and "Jubilate," as composed in the key of A with the greater third (A major) by William Boyce, Doctor in Music, might fairly be replaced by something else more modern, and (their merits not denied) more interesting. That Dr. Boyce bequeathed a valuable legacy to the library of Church music is unquestionable; nevertheless, his "Te Deum" and "Jubilate," written for the Coronation of George III., are out of date. They have done good service; but, not being composed of the same imperishable stuff as the Coronation Anthem of Handel (for George II.), they have become—to use a familiar expression—"aged." Why not, then, set them aside? Mr. Goss—one of the most learned and accomplished musicians we possess—would surely find a pleasure in enriching, at one and the same time, his art and the resources of the Cathedral to which he belongs, with some compositions from his pen. His anthem for the funeral of the "Great Duke" is one of the most solemn and impressive pieces of Church music this age has produced; his eight-part anthem ("Lift thine eyes"), for the celebration of the Festival of the Epiphany, at the Chapel Royal, is one of the most ingenious. These anthems are pure and unadulterated, void of "exhibitionary" harmony and "sensation" points—genuine Church music, in a word. Besides, if Mr. Goss can write for the festivals of the Sons of the Clergy, why not for the anniversary meetings of the children under the dome of St. Paul's? It is his prerogative and, we may add, his duty. But to begin from the beginning—the 100th Psalm—"that dear Old Hundredth," as Mr. Thackeray would have said ("All people that on earth do dwell")—was sung by the children, girls and boys, more gloriously than ever. Such a sonorous, massive, living unison might well have astounded the placid genial Haydn, and brought tears from the eyes of that indefatigable searcher after overwhelming "effects," M. Hector Berlioz—Haydn's very antipodes. It would—to speak with deference—have given poor Meyerbeer an idea for a new Benediction of Swords. In its particular sphere there is nothing like it. The language of music never uttered so much with means so simple. What could more fittingly serve than this to prepare the mind for the earnest act of prayer? The Hundredth Psalm could never be omitted from this festival, nor could a hope be entertained of finding anything more solid, majestic, and, at the same time, devotional, than the work of Thomas Tallis—Elizabeth's composer and organist—for the *Preces and Responses*—a solid rock of harmony, as has been justly said, against which the waves of time may beat in vain for ever. This man's feeling for harmony—although he lived long before Purcell, for whom so many apologies on the plea of antiquity have been imagined—must have been extraordinarily profound, seeing what he has done with means so scanty, how richly he has clad a "plain-song" of so few notes. To the Chant and the Anthems sufficient allusion has been made. About Handel's splendid Coronation Anthem—"Zadok, the priest, and Nathan, the prophet, anointed Solomon King"—137 years old, yet still young and vigorous, a column might be written. The stately "perambulation," which so nobly ushers in the chorus, was admirably played by Messrs. Goss and George Cooper, notwithstanding a certain refractory "C sharp," which would occasionally persist in saying more than was set down for it, as if to show that even organs are in some degree influenced by hot weather. The rest was to match. The part of the united choirs was done to a wish; while the children, in the unison passages allotted to them—such, to cite one striking instance, as the pompous phrase, "May the King live for ever"—covered their infant brows with well-earned laurels. The effect was indescribable. George II. was, indeed, a fortunate monarch in finding a Handel to immortalize his coronation. The innovation suggested and carried out by Mr. Goss, which last year afforded such universal satisfaction—viz., that of substituting for the 113th Psalm ("Ye saints and servants of the Lord"), which was wont to precede the sermon, the superb and imaginative *chorale* which forms a climax to the impressive scene of Saul's conversion, in the oratorio of *St. Paul*, was happily repeated; and it is to be hoped that, for a long time at least, Mendelssohn's "Sleepers

awake" may be retained as part of the musical service on these highly interesting occasions. It was, on the whole, perhaps, even more admirably performed than last year. The passage, "Hallelujah! awake!—His kingdom is at hand"—with the slowly ascending scale up to F sharp; the superb interludes that divide each section of the *chorale* from that which follows—the trumpets penetrating, clear and shrill, through the waves of harmony that rushed from the stupendous pipes of the organ; the grand sustained unison on every vocal phrase were alike impressive and soul-moving. In short, it may be taken for granted that Mendelssohn having once got into St. Paul's Cathedral it will not be very advisable or very easy to turn him out again. Pity that he did not live to do something expressly for the children's unison, in combination with the harmony of the choir and the instrumental accompaniments at disposal. After the sermon, preached by the Lord Bishop of Ripon, who took for his text chap. 17, verse 17, Gospel of St. John—"Sanctify them through Thy word; Thy word is truth"—there was, as usual, for the children, the 1st and 4th verses of the 104th Psalm ("My soul praise the Lord"), the tune of which—whether by Dr. Croft, or by Handel, or by neither—is a very fine one. Last, and greatest of all, came the sublime "Hallelujah," from an oratorio which, founded on the sublimest of possible subjects, is all sublimity—the *Messiah*. To the children, as on the last occasion, was assigned a more important share of this than used to be the case, which, it must be owned—although the time of the chorus is taken necessarily slower than would otherwise be the case—rendered the performance all the more impressive. To dwell upon minor points would be superfluous; but it is impossible not to allude to the magnificent unison in "The Lord God omnipotent reigneth;" to the finely subdued delivery of the phrase, "The kingdom of this world is become the kingdom of Our Lord," and to the astonishing effect of the slowly rising scale, from D to G—"King of Kings; Lord of Lords"—which, amid reiterated shouts of responsive "Hallelujahs," brings back the subject with such overpowering majesty. Nothing could be steadier in time or better in tune.

It has been remarked that the anniversary meeting of the children is frequently held on the Ascot Cup Day, just as that of the Sons of the Clergy is on the Derby day; and that the effect of this arrangement is in some measure prejudicial. No doubt it keeps away many noble and rich families who might otherwise patronize these festivals and liberally aid them with donations. Their Royal Highnesses the Prince and Princess of Wales, too,—who knows?—might be induced to attend. The expenses of the scaffolding and other preparations are very considerable—amounting to more than £500; and, notwithstanding a new regulation of the Society of Patrons, which admits of the sale of tickets at 10s. for the north, and at 5s. for the south door, the amount contributed yesterday at these exclusive entrances was only £290, while at the humbler south-west entrance as much as £213 was obtained. The advisability of restoring the rehearsals, of which the friends and relations of the children were admitted, for 6d., when there was a short service, without sermon, has also been suggested; and, we think, reasonably. The vergers who used to profit by these rehearsals (which have been discontinued since 1850), received compensation, and there is no impediment that we can see to their resumption. Last, not least—when is the noble organ, built by Messrs. Hill, to be furnished with that long-wanted case, the design of which, we are informed, has been for some time completed, and which without it looks as ill as it sounds well?

We have again to acknowledge the polite attention of the gentlemen who act for the Committee of Patrons, and especially of Mr. F. J. Fuller, who superintends all matters relating to the choir, and whose zeal is only equalled by his affability.

MR. DEACON gave his third *matinée* of classical music at the Hanover Square Rooms on Monday last, when he was honored, as usual, by a crowded audience. Spohr's quintet in C minor (Op. 53) for pianoforte, two violins, tenor, and violoncello—in which Mr. Deacon was assisted by MM. Sainton, Pollitzer, Webb and Pezze; Beethoven's *Sonata quasi Fantasia*, in C sharp minor, Pianoforte alone; a sonata for pianoforte and violin, in G (Op. 13), by Herr A. Rubinstein, with M. Sainton; and some short pieces for pianoforte solo—viz., *Fantasia*, in C, by Handel (*Opera quinta*); one of Stephen Heller's charming little pieces, "Dans les bois;" and a very characteristic *Tarantella* of Mr. Deacon's own composition, made up the instrumental part of the programme. Besides the *Tarantella* Mr. Deacon contributed two songs also by himself, which were sung by Madame Sainton and Madame Parepa. The first, entitled "Hymn of the Hebrew Maiden," (previously introduced at Madame Sainton's own concert) was warmly encored; the second, a *canzonet*, "Thy cheek is pale with thought," merited the same compliment. Mr. Deacon was further assisted by Signor Delle Sedie, who sang the *aria* of Stradella, "Pieta Signore," with taste and expression, and Miss Marian Moss, who gave Mozart's "Porgi amor" with genuine feeling.

## MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED AND FIFTY-FOURTH CONCERT  
MONDAY EVENING, JUNE 13th, 1864.LAST APPEARANCE BUT TWO OF  
HERR JOACHIM.

## PART I.

- QUARTET, in F minor, No. 11, for two Violins, Viola and Violoncello  
—MM. JOACHIM, L. RIES, H. WEBB and DAVIDOFF . . . . . Beethoven.  
RECIT. & AIR, "Als in mitternächtiger Stunde" (*Jessonde*)—Madame  
MEYER DUSTMANN . . . . . Spohr.  
SONG—Madame LESCHETZKA . . . . . Schubert.  
SCHERZO, in B minor, Op. 31 } for Pianoforte alone . . . . . Chopin.  
WALTZ, in A flat, Op. 42 }  
Herr JARLL (his first appearance at these Concerts).

## PART II.

- FRAGMENTS OF A QUARTET, for two Violins, Viola and Violoncello—MM. JOACHIM, L. RIES, H. WEBB and DAVIDOFF . . . . . Mendelssohn.  
SONG, "Die Post"—Madame MEYER DUSTMANN . . . . . Schubert.  
PRELUDE AND FUGUE, in G minor, for Violin alone—Herr  
JOACHIM . . . . . Bach.  
SONG—Madame LESCHETZKA . . . . . Meyerbeer.  
QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola and  
Violoncello—MM. JARLL, JOACHIM, L. RIES, H. WEBB and  
DAVIDOFF . . . . . Schumann.

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had of Mr. AUSTIN,  
at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street.

## MR. CHARLES HALLÉ'S PIANOFORTE RECITALS

(ST. JAMES'S HALL).—The SIXTH RECITAL will take place on Friday  
Afternoon, June 17th. To commence at Three o'clock precisely. Programme:—  
PART I.—Sonata in D major, Op. 69, No. 3 (first time)—Dussek; Toccata con Fuga  
in E minor (first time)—S. Bach; Gigue in G major (first time)—Mozart; Bagatelles—Book I., No. 4; Book II., No. 3; Book III., No. 4; and Book I., No. 7—  
Beethoven. PART II.—Grand Sonata in A major, Op. 101—Beethoven; Improvisations,  
Op. 142, No. 2 and No. 4—Schubert; Caprice in A minor, Op. 23, No. 1 (first time)—  
Mendelssohn; Scenes Carnavalesques, Op. 9 (first time)—Schumann.  
Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s. Tickets may be  
obtained at Chappell and Co.'s, 50 New Bond Street; Olivier & Co., Old Bond  
Street; Cramer and Co.'s, Regent Street; and at the Hall, 28 Piccadilly.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at  
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TO PUBLISHERS AND COMPOSERS.—Music for Review must be for-  
warded to the Editor, care of MESSRS. DUNCAN DAVISON & Co.,  
244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Perform-  
ance, except of general interest, unless previously advertised, can  
be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, JUNE 11, 1864.

THE FORTY-FIRST MUSICAL FESTIVAL OF THE  
LOWER RHINE.\*

ON the 15th, 16th, and 17th May, the Sunday, Monday, and  
Tuesday of Whitsun week, we celebrated, favoured by the most  
magnificent weather, the Forty-first Musical Festival of the Lower  
Rhine, in the New Cursaal, at Aix-la-Chapelle, and in the gardens  
belonging to it, gardens admirably adapted for social gatherings.  
Aix-la-Chapelle, within whose walls the Festival was held for the  
twelfth time, always enjoyed a very excellent reputation in musical  
matters, but it has now placed these on a better footing than ever;  
for instance, thanks to the energy of the musical director, Herr

Franz Wüllner, it has always had, during the winter, a series of  
concerts, among the best in the Rhenish provinces. It thus possesses  
in the Town-Orchestra, and the various Associations for mixed and  
male chorus singing, an excellent stock of materials as a foundation  
for the Festivals of the Lower Rhine.

Strengthened by the addition of singers, male and female,  
from the neighbouring towns, and of first-rate instrumentalists,  
the chorus numbered, on this occasion, 122 sopranos; 96 contraltos  
(of which 13 were boys' voices); 98 tenors, and 135 basses, making  
a total of 451 voices. Of these, Aix-la-Chapelle itself furnished  
71 sopranos; 66 contraltos; 68 tenors, and 87 basses, making a  
total of 292 voices. The orchestra consisted of 52 violins; 18  
tenors; 17 violoncellos; 12 double-basses; 29 wind instruments;  
1 kettle drummer; and 1 organist—making in all 130 performers.  
If to these numbers we add the six soloists, and the two conductors,  
there were 589 persons engaged in the proceedings. The vocal  
solos were entrusted to Mad. Louise Dustmann, from Vienna (first  
soprano); Mdle. Philippine von Edelsberg, from Munich (second  
soprano); Mdle. Francisca Schreck, from Bonn (contralto); Dr.  
Gunz, from Hanover (tenor); and Herr Carl Hill, from Frankfort-  
on-the-Maine (bass). Herr Joseph Joachim, from Hanover,  
greatly increased the attractions of the third evening's amusements  
by his solo-performances on the violin. The conductors were Herr  
Julius Rietz, Royal Capellmeister, from Dresden, and Herr Franz  
Wüllner, Musik-Director of the town of Aix-la-Chapelle. The  
organ—from the manufactory of Ibach Brothers, Barmen—was  
played by Herr Ferdinand Breunung, of Cologne. There were  
some most distinguished musicians in the orchestra. For instance,  
at the first three violin desks sat Herren F. Wenigmann, Concert-  
meister in Aix-la-Chapelle, and Von KönigsLöw, Concertmeister in  
Cologne; Fleischhauer, of Aix-la-Chapelle; and Japha, of Cologne;  
Auer, of Düsseldorf, and Engel, of Oldenburg. Besides these we  
saw among the violinists, Herren C. Bargheer, Concertmeister of  
Detmold; G. A. Bargheer, of Munster; Coenen, of Utrecht;  
Groten, of Schleiz; and Hartman, of Coblenz; as well as Herren  
Krollmann, of Oldenburg; Langhans, of Paris; Th. Mohr, Musik-  
Director, of Freiburg; Schmidt, Concertmeister of Dantzic; W.  
Wenigmann, of Aix-la-Chapelle, &c. Among the tenors were  
Herren de Bas, of Brussels; Kochner, of Düsseldorf; Speer, of Aix-la-  
Chapelle; F. Weber, Musik-Director, of Cologne; and Jos.  
Wenigmann, of Aix-la-Chapelle; among the violoncellists, Herren  
J. S. Deswert, of Brussels; Jul. Deswert, of Louvain; Forberg,  
of Düsseldorf; Halfer, of Essen; Jäger, of Elberfeld; Keller,  
of Maestricht; Lindner, of Hanover; J. Wenigmann, of Aix-la-  
Chapelle, etc.; and among the double-basses, Herren Ad. Breuer,  
of Cologne; John, of Aix-la-Chapelle; Leinung, of Cologne; and  
G. Weindl, of Oldenburg. Though the stringed quartet was not  
equal in volume of sound to that of the Thirty-ninth Festival,  
held at Cologne, in 1862, it was, nevertheless, most admirable for  
its power and executive excellence, which was of the highest order.

Among the other instrumentalists we must especially mention  
the flautists, Herren Schmidt, of Aix-la-Chapelle, and Winzer, of  
Cologne; the oboist, Herr Rose, of Hanover; the clarenetist, Herr  
Schädler, of Aix-la-Chapelle; the bassoonists, Herren Mensing,  
of Aix-la-Chapelle, and Neukirchner, of Stuttgart; the excellent  
horn-player, Herr Standtfoss, of Aix-la-Chapelle; the trumpeter,  
Herr Metzner, of Aix-la-Chapelle; and that most talented kettle-  
drummer, Herr Pfundt, of Leipsic, whose equal we should seek in  
vain.

On the present occasion, as on all previous ones, the Festival  
attracted a large number of conductors and other musicians,  
instrumental as well as vocal. Among them we observed Herren  
Ferdinand Hiller, Bargiel, Hompesch, &c., from Cologne; Tausch,  
from Düsseldorf; Ant. Krause, from Barmen; Brambach,

\* From the *Niederrheinische Musik-Zeitung*.



from Bonn; Grimm, from Munster; Rheinthal, from Bremen; Julius Stockhausen, from Hamburg; Verhülst, from Amsterdam; Kufferath, from Brussels; Aug. Dupont, also from Brussels; Soubre, from Liège; Von Saar, from Oldenburg; Deppe, from Hamburg; Lux and Fockerer, from Mayence; Levi, from Karlsruhe; Müller, from Frankfort-on-the-Maine; Dr. Paul, from Leipsic, &c.

On the first day, Herr Franz Lachner's *Suite*, No. II., for orchestra,\* and Handel's oratorio of *Belshazzar* were performed.

The above symphonetic work by F. Lachner consists of five movements: a kind of prelude in slow time, with an appended fugue, an Andante, Menuetto, Intermezzo, and Gigue.

When the old forms of instrumental music are filled with such pithy matter, so rich in fancy, as Lachner has written for his first *Suite* in D, and for this second one in E minor, we have no objection to their revival, which is, under the circumstances, a genuine instance of revivification. This can not be asserted of every re-introduction of old art forms. The *Suite* offers one advantage to the composer: there are many forms of modern music, in its present more advanced state, which the *Suite* does not exclude from its separate movements. This, for instance, is true of the Adagio, Menuetto, Scherzo, and Variations. The composer may likewise allow himself great freedom in their arrangement, for the *Suite* requires only a series of pieces connected in an agreeably varied manner, while the Sonata-form of the Symphony is more exacting in its demands for the connection and uniform character of a work as a whole. The *Suite*, which was developed in the 17th century, originally consisted of nothing more than a series of characteristic dances, differing in rhythm and time, and written in one and the same key. Between these dances, an air (aria or romance, as Andante) might be interpolated, and a prelude—a fantasia or kind of overture—might precede them. The *Suite* may have exercised some influence upon the conformation of the Symphony. At any rate, there is a probability that it was the *Suite* which suggested to Joseph Haydn, the creator of the Symphony, the introduction of the Menuetto into the latter, while he developed the rest of the form out of the *Sinfonia* which the Italians used to place before their operas. *Dilettanti* may make themselves acquainted with the form of the *Suite* from the *Suiten für Clavier*, by Johann Sebastian and Em. Bach, of which there are several editions now accessible to them.

In the form of the *Suite*, as expanded by him in conformity with the present state of music, Franz Lachner has, it appears to us, found his peculiar vocation as an instrumental composer. Not only do we place his two works of this kind unconditionally higher than his Symphonies, but we consider them much more important, and possessed of far greater vitality than many orchestral works of modern composers. While, in the first and last movement of No. II., he once more displays, in the most brilliant fashion, his great contrapuntal skill; in the Andante he develops a beautifully melodious song; in the trio of the Menuetto, a new and wonderfully fine effect with the shakes on the violins, and, in the Intermezzo, a pleasingly humorous charm—in short, the *Suite* fixes the attention of the audience from beginning to end. It was most admirably executed, and received with rapturous applause after each movement.

Lachner's *Suite* was followed by the performance of G. F. Handel's oratorio of *Belshazzar*. If the old proverb, *Habent sua fata libelli*—"Each book has a settled fate," or "Even with books a man must have luck"—be a truth, which it is, it is even more applicable to musical productions than to books. It has been the

fate of the oratorio of *Belshazzar* to be neglected, both in England and Germany, ever since Handel's music was revived. Nay, an idea has actually prevailed that it is, compared with the other oratorios of its composer, or even considered by itself, altogether a weak work. When it was performed (according to Von Mosel's version) at the 19th Musical Festival, held, like the last one, at Aix-la-Chapelle, in the year 1837, Dr. Alfred Becher, really a great admirer of Handel, expressed his opinion, though, it is true, with some reservation, in his festival-speech (published in the *Verkündiger am Rhein*, of the 18th June), to the effect that, to him, "this oratorio appeared to belong only to the second class of Handel's compositions, though, as a matter of course, this hero could only be inferior when compared to himself, and the lesser value of the work, if corroborated by more minute investigation, was not a total absence of value; on the contrary, even when possessing no more than a superficial acquaintance with the composition, everyone is struck by countless beauties and specimens of grandeur quite worthy of Handel, and peculiar to him alone.—The effect produced upon the audience by this oratorio did not appear as general as that observed in the case of other works by Handel."

Gervinus, also, in the notice which he prefixed to his translation, mostly new, of the text of *Belshazzar* (*Niederrheinische Musik-Zeitung*, 1858, No. 11), and which contains much that is true and worthy of consideration, ascribes the value of the work principally to its merit as a whole, to the dramatic element of the historical picture, for, in the details, he goes on to say: "Scarcely a single air wins particularly upon us by pleasing melody, while we meet with much commonplace recitative, and only few choruses, distinguished for that popular intelligibility always so certain of success."

The recent performance of *Belshazzar* at Aix-la-Chapelle will most certainly mark an epoch in the history of the adoption of Handel's music in Germany, for it brought out, in a most surprising manner, the beauties of the work, while, by enthusiastic outbursts of unanimous applause, the whole audience surrounded it with a halo of glory which will not soon grow dim. The Committee deserve the warmest thanks of all Handel's admirers, for having selected this oratorio for the Festival, and for having it performed according to the original score, to which Herr F. Wüllner added a supplementary organ part, filled up with artistic skill.

Anyone, however, who should feel inclined to assert that this decided success is to be ascribed wholly and solely to the fact that the oratorio was given in its entirety, without curtailment or omission, would labor under the same mistake as those who attribute the effect produced by Handel's oratorios principally or altogether to the excellence of their words, and, at the smallest cut, speak of "inroads upon the inward development of the psychological plan," perceiving in the omission of an air, for instance, a crime by which "the plan of the whole edifice is completely deranged." In answer to such views, we feel almost inclined to say that *Belshazzar* was successful not because it was given uncurtailed, but despite its being thus given, for the only thing with which on the present occasion any fault could be found was the length of the work, which might well have been shortened by the omission of some of the less important pieces, to which belongs, for example, the geographically-historical conversation about the Euphrates, between Cyrus and Gobrias. It is true that the text of *Belshazzar* is, on the whole, one of the best Handel had, but what Handel himself thought about curtailments is evident from his letter of the 2nd October, 1744, to the author, C. Jennings (who compiled for him, also, the text of the Messiah): "I consider it a very fine and lofty oratorio; but it is really too long; were I to give such extension to the music, it would last four hours; I have

\* Herr Lachner, Music Director-General, was selected by the Festival Committee to act as first conductor, but was prevented by the death of his wife from fulfilling his promise of undertaking the office.

already cut out a large portion of the music, in order to preserve as far as possible the text in its integrity, but the work must be cut down still more."—However the author would not give up a single verse, and thus Handel had no resource but to print the whole text, at the first performance, with the addition: "N.B. As the Oratorio is too long, several pieces are marked as such with a black line in the margin, and will be omitted at the performance." Victor Schoelcher, too, informs us, in his *Life of Handel*, p. 290: "that more than two hundred verses in the book are marked with this black line"—and yet the plan of the edifice was not entirely deranged! With regard, moreover, to the fact of psychological development of character, especially in *Belshazzar*, being imperilled by the omission of an air or two, we have only to be told that the author makes the conqueror Cyrus a sentimental hero fearing the Lord, and that Handel gives the part to a contralto, while he has given even the prophet Daniel also to a contralto, and we shall reduce all sentimentality about psychological development to its due proportions.

We are not at all inclined to defend the arrangement of *Belshazzar* by J. F. von Mosel, and, least of all, the arbitrary manner in which he overturns the original order of the various pieces, entirely omitting the small, but essential and musically fine bass-part of Gobrias. We consider, however, on the one hand, that it is unjust to treat in an authoritative and domineering fashion, as we might now easily do, with so many new sources of information opened up to us, the men who first rendered us acquainted, though only inadequately, with Shakespeare and Handel, and thus entirely to ignore their great merit in having been the first to propagate the works of those mighty masters among us, and, on the other hand, Mosel in his arrangement has not touched the pith of the oratorio (not one of the choruses is wanting), the "claw of the lion," despite the omissions and curtailments, being still very perceptible in all he gives us of Handel. We must, therefore, attribute the success of the performance at Aix-la-Chapelle only partially to the restoration of the original score, and consider it due principally to the effect of the genuine Handelian inward power, and to the beauty of the musical composition, which was, perhaps, on this occasion, first esteemed at its real value by the public in Germany.

The subject of the oratorio is the destruction of the Babylonian empire and its last sovereign, Belshazzar, through the conquest of Babylon by Cyrus and the Persians. Very skilfully interwoven with the story is the account of the mysterious writing on the wall of the luxurious king's banquetting-hall, together with the interpretation of that writing by the Prophet Daniel, and the delivery of the Jews from the Babylonian captivity. Besides Belshazzar (tenor) and Cyrus (contralto), we have in the drama Gobrias (bass), whose son the king has killed, and who has fled to Cyrus, in the Persian camp; the Prophet Daniel (contralto); and Nitocris (soprano), Belshazzar's mother. The choruses are sung by Persians, Babylonians and Israelites.

Handel composed this oratorio in London, after the summer season of 1744, during which he had given twelve concerts and produced *Semele* and *Joseph* for the first time. He then undertook to give a course of sixteen winter concerts—he had intended to give four-and-twenty—but, from want of sufficient attendance, was unable to carry out his purpose, because, as Schoelcher informs us, "the ladies of the aristocracy were against him," and "injured him by balls and tea-parties which they gave on the days of the concerts." During these sixteen concerts *Belshazzar* was first executed on the 27th March, 1745, and twice repeated; at the other concerts, Handel gave *Deborah*, *Semele*, *Hercules*, *Samson*, *Joseph* and *The Messiah* twice each, and *Saul* once. The composi-

tion of the work dates, consequently, from the master's best oratorio-period.

Here, as in every other instance, it is the strongly-marked character and grandeur of the choruses which touch and carry us away more than aught else. They are so popularly intelligible that none of them fail to produce an instantaneous and deep impression, even the fugues which conclude two of them (we would refer the reader only to the chromatically-descending theme of the fugue of the final chorus in Part I.: "Und welchen Weg er geht, auf sein geächtet Haupt fährt Schnell herab der Donnerkeil"), with all the originality and power of their motives, being so clear as immediately to produce a striking effect. Other numbers, less polyphonous, inspire us partly by their freshness and unusual coloring—as is the case with the festive choruses of the Babylonians, including more particularly the madly-boisterous hymn of the revellers to the god Sesach—partly by their religious fervor and intensity of feeling, as is the case with the chorus of the Israelites: "Zurück, O Fürst, nimm dies Gabot"—and then, again, by a wonderful and magnificent fullness of tone, as in the final chorus of the Second Part: "Allmählich steigt Jehovah's Zorn!" as well as in "Saget unter allen Heiden;" "Kommt her, lasst uns singen unserm Gott!" and "Sehet, wie so schnell Euphrates weicht!"

With regard to the arrangement of the whole oratorio for the performance in Aix-la-Chapelle, we may also remark that the final chorus of the Second Part, "O tapfer Fürst, drei mal beglückt," &c., was restored to its original shape in three tempos, while in Mosel's version (certainly in conformity with the Appendix in the English score) it is given only in one. The magnificent chorus, "Saget allen Heiden," which Handel took from a "Chandos-Anthem," but in *Belshazzar* himself reduced (as did, after him, Mosel) to a fourth of its length, was given by Herr Wüllner complete, as it stands, in the "Anthem," and thus, in the last portion, formerly omitted, "Und hat sein Reich gestellt so fest und sonder Wanken," a most splendid piece of composition was presented in its primitive form. The final chorus of the oratorio, "Kommt, lasst uns singen," is, in the Aix-la-Chapelle version, taken from the same "Anthem" as the chorus, "Saget allen Heiden," and is certainly preferable to the far weaker final chorus in Handel's score, a chorus set by Mosel as a four-part piece, though arranged only as a three-part one in the score. This evident improvement stands the less in need of justification, because the final chorus in the English score was not composed by Handel for the position it there occupies, but, like the pieces mentioned above, was taken from the first "Chandos Anthem." The oratorio was, however, always curtailed, as performed on the present occasion, by five airs and an orchestral movement (at the entrance of the Magians).

As already remarked, Herr Wüllner's task of instrumental arrangement was confined chiefly to the organ part, though, in many of the choruses, clarinets, bassoons, and, where Handel had joined trumpets to them, horns were added. Moreover, Belshazzar's three airs, and the wild drinking sesach chorus of the Babylonians, were newly and fully scored, the organ being—properly, as we think—left out. According to the feelings of the present day, we cannot consider the organ appropriate to the purport of such words. In the final chorus, too, from the "Anthem," the organ was strengthened by the full band, with trumpets and kettle-drums, as Handel originally added only two violins and an oboe.

That this arrangement must have produced a far different, and far more imposing effect than the mutilated version of Mosel will be at once evident to every one.

All the choruses were sung with precision, vigour, and spirit, while the introduction of the organ frequently produced that wonderfully dashing combined tone, in which it is scarcely

possible to distinguish the chorus, orchestra, or organ, because they are all blended with each other. Every chorus, without exception, evoked loud applause, the more brilliant ones calling forth a perfect storm of it, certainly an indisputable proof of the impression produced upon the mass of the hearers. Among the musicians present there was only one opinion as to the value of the oratorio, with which most of them were previously unacquainted.

There are, also, many admirable pieces among the vocal solo parts. The contralto part of Cyrus is that most richly endowed; the account of the dream, and two airs are fine, and were given by Mlle. von Edelsberg in a magnificent mezzo-soprano. Full of genius and most admirable is the treatment of the scene where Daniel reads and explains the mysterious writing, especially when rendered so movingly as Mlle. Schreck rendered it; the same is true of her air: "O heil'ger Wahrheit Quell' und Grund!" In the brightest contrast to these are Belshazzar's recitative and airs, sung by Herr Gunz with great finish of execution, and dashing exuberance, while Herr Hill's sonorous bass voice and fine style did full justice to the two airs of Gobrias, and the recitative of the Messenger, who, in the Third Part, brings the Queen the news of the taking of the city. The soprano part (the Queen) is not so brilliant as similar parts in other oratorios by Handel; the best number in it is the grand recitative and the following air in E minor, which begins the work. It was, however, omitted by Mosel, as well as by Gervinus in his translation of the text, but restored by Herr Wüllner for this performance. Mad. Dustmann sang it very beautifully, but, despite her great talent and splendid organ, was unable to make very much of the part as a whole, for it is one of the weakest in the work. Seconded by Gluck, Beethoven, and Weber, she brilliantly compensated herself for this, however, on the second and third day.

#### PARIS.

(From our own Correspondent.)

I shall continue to send you such scraps of information about Meyerbeer as I may find in the journals, French or German, or obtain from private sources. Meyerbeer has bequeathed to the "Association des Artistes Musiciens" the sum of ten thousand francs, and a like sum to the "Société des Auteurs Dramatiques et Compositeurs." The actual paragraph of the will, in which the bequest is made to the "Artistes Musiciens" cited by Madame Meyerbeer, wife of the composer, in a letter addressed to M. le Baron Taylor, President of the Association, is as follows:—

"Je lègue à l'Association des artistes musiciens, présidée par le baron Taylor, à Paris, dont je suis membre depuis de longues années, la somme de 10,000 francs, argent de France. Cet argent doit être placé comme capital inaliénable, les intérêts seulement doivent en être versés pour les musiciens nécessitant dans la caisse de secours de la Société."

All the manuscripts left by Meyerbeer, with the exception of the *Africaine*, are to be collected and preserved for whichever of his grandsons may exhibit an aptitude for music. In case none such appears, the manuscripts are to go to the Royal Library of Berlin.

Marshal Vaillant, Minister of the Household of the Emperor, and of the Fine Arts, has engaged the younger Dantan to make a marble bust of Meyerbeer, for the Conservatoire Impérial de Musique.

The "Société des Beaux Arts," at Nantes, having presented to Madame Meyerbeer a splendid crown in the memory of her illustrious husband, and transmitted it to Berlin, received the following letter, addressed to M. Guillely, President of the Society, in acknowledgment:—

BERLIN, May 28, 1864.

Gentlemen—I have just received the splendid and touching souvenir you have presented to me in memory of my husband. Nothing can equal my gratitude, and, if there could be any consolation for my too just grief, I should have found it in the marks of sympathy which I received from all parts for him who cherished France as his second

country. Accept my warmest thanks, and believe, gentlemen, in the expression of my deepest gratitude, as well as in that of my highest esteem.

MINNA MEYERBEER.

The City of Strasbourg has not wished to be behindhand in testifying its regret for the loss of Meyerbeer. To do honour to the memory of the great composer there was recently organised a magnificent representation composed of an act of each of his three great works. Between the acts of the *Huguenots* and the *Prophète*, in front of the bust of the deceased, surrounded by all the artists in costume, a cantata, composed expressly for the occasion by M. Ebel, was sung and received with enthusiasm. The band then played the Coronation March from the *Prophète* and the first *Marche aux Flambeaux*, whilst M. Koubly crowned with a laurel of gold the bust, at the foot of which each of the artists passed in turn, saluting and depositing a coronal.

The *Ménestrel*—a paper, I need not tell you or your subscribers, well informed in such matters,—announces the opening of the Théâtre Rossini at Madrid, on the 15th instant, with *Guillaume Tell*—Tamberlik as Arnold. As Tamberlik is in London, and has only commenced his engagement at the Royal Italian Opera, I do not clearly see how this can be. The same sheet asserts that Mario is engaged for the autumn—which is not impossible—and that Mongini, Vidal, Mesdames Telesco, Bendazzi, &c., &c., will form part of the company.

There is but little news stirring in Paris. Among the prevailing topics of conversation in musical circles I may mention the action brought by Madame Frezzolini against M. Calzado, ex-director of the Italian Theatre. It said some curious revelations will be made at the trial before the Tribunal of the Seine. Madame Frezzolini claims the sum of 72,000 francs. The most extraordinary revelation would be the payment of the money by M. Calzado.

The monopoly of the theatres expires on the first of July. On that day the Porte-Saint-Martin will inaugurate the liberty of the drama by a spectacle composed of Molière's *Tartuffe* and Rossini's *Barbiere*. The temple of melodramas and sensational pieces is about to resolve itself, in a great measure, into a lyric theatre to uphold the legitimate opera, buffa and seria. In addition to the *Barbiere*, *Norma* is to be given, with *Don Pasquale*, and other popular works. The orchestra and chorus will be largely reinforced, or new made altogether. And thus music thrives and grows and encompasses all classes in its mighty grasp in the capital of the Gauls.

Paris, June 9.

M. SHOOT.

SIGNOR ARDITI'S GRAND MORNING CONCERT is announced to take place at Her Majesty's Theatre, on Friday next. The programme, rich and varied, comprises extracts from Rossini's *Stabat Mater*, sung by Mesdames Titiens, Trebelli, Grossi, and Sherrington; MM. Giuglini, Junca, and Santley; selections from *Robert le diable*, by Mesdames Harriers Wippen, Sherrington, Trebelli, and Volpini, MM. Gardoni Delle-Sedie, Junca, and Frizzi; selections from *Faust*, by Mesdames Titiens, Volpini, Bettleheim, &c.; from *Don Giovanni*, by Mesdames Harriers Wippen, Volpini, Liebhart, Herr Gunz, Signors Volpini, Gassier, &c.; and the third act of *Falstaff*, by Titiens, Bettleheim, Giuglini, Santley, &c.; with other interesting features, including Mendelssohn's concerto in G minor, played by Mdme. Arabella Goddard; a fantasia for violin and piano, by Arditi and Benedict (Mdme. Goddard and Mr. Carrodus); some new vocal compositions by Signor. Arditi, and the "Garabaldini," which he wrote for a late memorable occasion.

MR. JOHN JAMES LONSDALE.—The death of this clever writer, on the 29th May last, has thrown quite a gloom over Carlisle and its neighbourhood, where he chiefly resided, and where he was well known and greatly esteemed. A correspondent writes:—"I only saw him once and found him one of the most modest men as to his own talents I ever met with. He had been a great invalid for years." Among the songs to which he supplied poetry the following may be named as most popular:—"The Light in the Window;" "The Breeze and the Harp;" "Corra Linn;" "The Ship Boy's Letter;" "Alexandra;" "Little Golden Hair;" "Robin's Return;" and the Cantata *Graziella*, set to music by Miss Gabriel. The deceased poet was related, we believe, to Mr. C. Lonsdale, the well-known music publishers of Old Bond Street.



## ROYAL ITALIAN OPERA.

On Saturday the some-time promised *Stradella* of M. Flotow—also guilty of *Martha* and *L'Ami en Peine*—was produced, with Wachtel, "the tenor of the C," as *Stradella*; Marie Battu, as Hortensia-Leonora; Capponi, as Bassi, *Stradella's* persecutor; Ronconi and Ciampi, as Malvolino and Barberino (desperadoes). On the 13th of June, 1864, the *Musical World* gave the subjoined brief notice of the production of *Stradella* under Bunn, at Drury Lane:—

"DRURY LANE.—On Saturday a new opera was produced called *Stradella*, the music by one Flotow, of whom we have heard a good deal lately. It appears that *Stradella* has made a furor on the Continent; but it does not appear that it will make any furor in this country, which is, perhaps, not sufficiently advanced in musical taste to appreciate it. The beauties of M. Flotow's music are decidedly not on the surface, and the only difficulty with the well-intentioned critic is to discover precisely where they are—for that they are somewhere has been proved by the statements which place *Stradella* on a level with *Der Freischütz*. The beauties of Weber's masterpiece are easily discernible; but those of Flotow's *No Plus Ultra* escape the keenest search; we have sought for them in all corners, and cannot light even upon their shadows. This is a misfortune for the composer, who, doubtless, knows where to find them himself, but has overlooked the necessity of declaring their whereabouts to the world; and so the world must remain in a state of blind ignorance of that effulgent genius which the possessor has been so heedless, or so eccentric, as to hide under a bushel. However, that *Stradella* is a masterpiece can hardly be questioned, since it is so denominated in the papers and the bills. We have only to regret, then, that its merits are too fine for our ken. The story is the old story of *Stradella*, which everybody knows. Mr. Bunn, in his ingenious *libretto*, has wisely altered the denouement from black into white; *Stradella* is not killed, but lives very happily until the curtain falls. The scenery and all the essentials of stage effect were in the usual liberal spirit of the management—but, nor that, nor the conducting of Schira, nor the singing of Harrison, nor the comedy of Stretton, could save the music from being misunderstood. Burdini and Stretton actually played *alla mona* on the stage before the eyes of the audience, but even that had no effect. M. Flotow would not go down at any price."

The above *mutatis nominibus* would apply pretty nearly to the Italian version of *Stradella* at Mr. Gye's magnificent theatre. Ronconi and Ciampi play *alla morra* still better (especially Ronconi) than Burdini and Stretton; Wachtel has got a higher and a louder voice than Harrison; Marie Battu is a charming Hortensia; Capponi, a lugubrious heavy uncle; Mr. Costa is Mr. Costa, Mr. Costa's band is Mr. Costa's band, his chorus is his chorus; Mr. Augustus Harris is Mr. Augustus Harris; the ballet (what a lot of it!) is what it never fails to be with Salvini as its star, the carnival as busy as life—yet all to little purpose; *Stradella* will not do. (See another column).

On Monday, *Stradella* again (the sparsest audience seen for many a day at Covent Garden), with Naudin *vice* Wachtel (the engagement of the latter for this season being "up"); but even Naudin could not lift *Stradella*. So much the worse for *Stradella*; so much the better for Naudin; so much the worse for Flotow; so much the better for the public.

On Tuesday night, in consequence of the unexpected departure of Mdle. Lucca, the character of the heroine in *Faust e Margherita* was represented, for the first time in England, by Mdle. Adelina Patti. We must ourselves be content to say at present that the young and gifted lady has never achieved a more splendid, or a more legitimate success, and that her dramatic conception of the part is as poetical as her execution of the music is irreproachable. The house was the most crowded, brilliant, and enthusiastic of the season. About this event the *Daily Telegraph*, the very morning after its occurrence, issued a glowing preliminary to a lengthier notice *in prospectu*. This preliminary was smart enough to have found a place even in our own columns; but as we did not write it, we insert it (and can imagine the gratification of its eloquent author):—

Mdle. Patti . . . achieved a most extraordinary success. She not only surpassed every other representative of the character, but, what is still more wonderful, she surpassed herself. Never, probably, has so marvellous a display of genius been witnessed on the lyric stage as the performance of this gifted lady in the celebrated garden scene. Her singing, from the first note to the last, left absolutely nothing to be wished for, while her acting was so crowded with inspiration that it seems as impossible a task to describe it in cold and insufficient words

as it would be to fix the changing colors of a rainbow. Now, at all events, any such attempt would be hopeless. It was long past midnight before the heroine of the evening had been called on to receive the rare honor of a recall at the conclusion of a long performance. We can, therefore, only very briefly refer to some of the chief points in an impersonation which throughout was instinct with supreme intelligence. Certain that Mdle. Patti would sing the music of M. Gounod, as she sings that of every other composer, with irreproachable skill, refinement, and expression, we yet felt some doubt if she could so subdue her southern vivacity as to qualify her for the due presentment of the tender, dreaming girl whom Göthe's genius has established as the ideal type of northern sentiment. That doubt she last night soon dispelled. The vision, with which the arch-fiend tempts Faust to sell his soul, showed the young Italian lady transformed into a veritable Gretchen. The normal expression of Mdle. Patti's features was modified by flaxen hair, and the brilliant blackness of her eyes was subdued by blonde brows. Her first spoken words betokened as complete a transformation of feeling. Nothing could be more artistic and natural than the demeanour of the new Margherita when first accosted by Faust. After one rapid glance, she turns aside, and, with exquisite simplicity, lets fall the melodious phrase wedded for ever by M. Gounod to the oft-quoted lines,

"Bin weder Fräulein, weder schön,"

as she resumes her homeward way. But the test of a Margherita's capabilities is of course in the third act, and in this Mdle. Patti is beyond rivalry. That the jewel song was perfectly executed, the concluding shake brilliantly articulated, and the air encoored, it is almost needless to say; but we may observe that the increase of power in Mdle. Patti's lower tones enable her to give unusual effect to the conclusion of the duet—that the short episode descriptive of the death of Gretchen's little sister was rendered with heartfelt pathos—and, in fine, that every phrase of the loveliest love-music ever penned received from the young lady's exquisite taste and deep feeling new significance and fresh beauty. But, apart from all purely musical considerations, the mere acting of Mdle. Patti in this scene would suffice to rivet the attention even of one who was deaf to the "concord of sweet sounds." To refer but to a single point, we would call the attention of the intending visitor to the striking contrast in her demeanour after the flowers have been bidden to exhale their most potent essence to effect her destruction. While in the previous scene Mdle. Patti maintained a charmingly subdued and maidenly reserve, a whole world of awakened passion shone in the liquid lustre of her eyes, as she re-entered the garden and breathed the poisoned perfume. She seemed as though possessed by some irresistible spell, against which it were vain to struggle, and thus an atmosphere of innocence pervaded the passionate rapture of the scene, and seemed almost to justify the final apotheosis of Gretchen's repentant spirit. We must take some speedy opportunity of noticing in detail this remarkable impersonation. For the present it must suffice to say that Mdle. Patti's Margherita is the crowning glory of her brilliant career.

But there is much more to say on this subject. (See another column). On Thursday, the evergreen *Barbiere* again cheered every heart. This time Adelina Patti, in the lesson scene, introduced a Spanish air, which she sang in Spanish, with characteristic humor and vivacity, winning a rapturous encore.

Last night, *Don Giovanni*, the immortal—with Mdle. Frizzi once again as Donna Anna, and Signor Ciampi (Signor Scalse not having recovered from the effects of a fall which on Friday night gave us the supper scene without a Leporello). To-night, *Otello*, for the first time: Desdemona, Mdme. Lagrus; Otello, Signor Tamberlik.

BUTCHER BAKER.

## HER MAJESTY'S THEATRE.

On Saturday *The Huguenots*; on Monday *Faust*; on Tuesday *Falstaff*.

On Thursday *Martha* was reproduced. Mdle. Vitali having left, the part of Lady Enrichetta had been assigned to Mdle. Volpini; but, as unhappily Mdle. Volpini was ill, her place was filled, at the last moment, by Mdle. Sinico, the young lady who recently made her *début* in *La Traviata*. Sig. Giuglini, too, being indisposed (Ascocuperatively?), the part of Lionel fell to Sig. Bettini. The other characters were as before. A pretty new *divertissement*, entitled *La Festa di Ballo*, by M. Magri, was to follow the opera. This had been produced on Tuesday with success, when Mr. B. B. was not present; so he missed seeing it. On Thursday, when he went to witness the *rentrée* of the clever Mdle. Volpini, he hoped to retrieve his misfortune; but was again doomed to disappointment. Another indisposition was

announced—that of Mlle. Beretta; and as no one could be tolerated as substitute for that accomplished dancer, Mr. B. B. left the theatre. He was surprised at so many indispositions, and had forgotten the Ascot cup.

To-night *Robert le Diable*, for the first appearance of Mlle. Harriers Wipern, about whom the singular good and humorous "Vale"—M. W. correspondent at Berlin—has so often written in praise. Gardoni is to play Robert; Junea, Bertram; and Liebhardt, Isabelle. Mr. B. B. will attend.

Meanwhile he is expecting anxiously *Fidelio*, and *Mirella*—especially *Fidelio*, believing (as he does) that if *Mirella* has a great success (which it will) that success may upset *Fidelio*, and he prefers *Fidelio*.  
BAKER BUTCHER.

### CONCERTS.

MR. JOHN FRANCIS BARNETT'S CONCERT.—Few artists who give benefit entertainments are more highly patronised than Mr. John Francis Barnett, as was proved by the large and fashionable audience assembled, on Wednesday evening, at the Hanover Square Rooms, where he held his annual concert. It has been the custom with Mr. Francis Barnett for the last few years to introduce some important manuscript composition from his own pen. Last year he gave a stringed quartet; this year he gives a quintet for strings, which is even more ambitious than the quartet. The quintet indeed,—an extremely clever and carefully written work—was listened to with marked attention on Wednesday evening and warmly applauded at the end of each successive movement. The executants were Herr Lauterbach and Herr L. Ries (violins), Mr. H. Webb and Herr Goffrie (violas) and M. Pague (violinello). A strong desire was manifested to get the slow movement repeated; but the wish was not complied with. We may speak of the quintet on another occasion at greater length. Mr. Barnett's performances comprised Beethoven's "Moonlight Sonata," Mendelssohn's Trio in C minor, for pianoforte, violin, and violinello (with Herr Lauterbach and M. Pague), and a piece entitled "*Cantabile e brillante*" composed by himself. All three performances won and deserved the enthusiastic approval of the audience. It will be seen that Mr. Barnett did not obtrude himself upon his hearers either as composer or player, but took as small a share in the programme to himself as he could reasonably have taken at his own benefit. The vocal music was assigned to Madame Lemmens-Sherrington, Madame Laura Baxter, Madame Weiss, Mr. Benwick, and the West London Madrigal Society. Their performances call for few remarks. The duet and chorus "Ye spotted snakes," from Mendelssohn's music to *A Midsummer Night's Dream*, was well sung, the solo voices being Madame Sherrington and Madame Weiss. The first named lady was loudly applauded in Victor Massé's song "L'Abeille," which she sang brilliantly.

Miss Busby's morning concert, on Tuesday last, at the Hanover Square Rooms, was a really attractive entertainment. The fair concert-giver, well known as an accomplished pianist, on the present occasion fully sustained her reputation by a remarkable performance of Mendelssohn's first trio (D minor) for pianoforte, violin and violinello, in which she engaged the valuable assistance of M. Lotto and Herr Daubert. The *scherzo* and *finale* elicited warm demonstrations of approval. In a sonata by Beethoven (Op. 29, in E flat) Miss Busby showed neatness and brilliancy and gave the animated last movement with true vivacity. In a duet for two pianofortes, by the late Robert Schumann, Miss Busby had the advantage of being associated with Mlle. Marie Wieck, sister of Madame Schumann, and an excellent and a genuine artist. Some pieces for the pianoforte alone (a Notturmo by Chopin and *Jagdtied* by Schumann), admirably played by Miss Busby, ended the concert with *clat*. Miss Busby was also assisted by Mlle. Elvira Bohrens, Miss Banks, and Miss Emily Soldene. The first two are well known as excellent singers; but Miss Emily Soldene is almost a *débutante*, having rarely been heard in public except at the concerts of Mr. Howard Glover last season, of whom we believe she is a pupil, and to whom she does infinite credit. She has a fine voice (*mezzo soprano*) and sings with taste. Her charming delivery of a setting, by Mr. Howard Glover, of Metastasio's "Dal tuo bel sembiante" was greatly praised. Mr. C. J. Hargitt accompanied the vocal music. The concert gave evident satisfaction.

MRS. JOHN MACFARREN'S "MORNINGS AT THE PIANOFORTE."—The second of these attractive entertainments took place last Thursday in St. James's Hall. The lecture, written by Mr. G. A. Macfarren, was for the most part identical with the one which created so favorable an impression last week, but a new interest was given to it by the circumstance of its musical illustrations being in many respects varied. On the present occasion Mrs. John Macfarren played, with her accustomed brilliancy and musicianly expression, Beethoven's famous "C sharp minor Sonata," the sparkling and graceful finale from Dussek's "Plus

Ultra Sonata," a selection from Bach's "Suites Anglaises," the rapid movement in A from Mendelssohn's "Character-stücken," and some pieces by bravura writers. The vocalists were Madame Gilardoni and Miss Marian Walsh, who contributed Rossini's animated duet "La Regata Veneziana," Mozart's ever welcome "Voi che sapete," the air "He'll miss me" from *She Sings to Conquer*, admirably sung by Madame Gilardoni, and the Scotch ballad "Lest May a braw wooer," given with much pertness and vivacity by Miss Marian Walsh. The two latter songs were encored, and the same compliment was very deservedly paid to Mrs. John Macfarren for her nimble and animated execution of Brissac's caprice "The babbling brook." The hall was crowded in every part, and the whole entertainment most cordially received.

### Law.

COURT OF EXCHEQUER, APRIL 18.

(Nisi Prius, Baron CHANNEL Common Jury).

CHELTHAM v. WOOD.

Hon. G. Denman, Q.C., and Worsley appeared for plaintiff; Serjeant Parry and Needham for defendant.

Action brought by plaintiff to recover damages for wrongful dismissal. Wood, sole surviving partner of Cramer and Beale, Regent-street, brought out paper called *Orchestra*, September, and plaintiff was engaged to superintend dramatic department. Terms were for six months, £3 3s per week. In consequence of paper not paying well as expected plaintiff was dismissed, having received £22 1s for seven weeks' salary, he sought to recover balance. Defendant's case was that agreement; was only weekly. Jury found verdict for plaintiff—£25.

### (BAIL COURT).

LIEBHART v. SAMUELS.

D. Seymour, Q.C., and Harington for plaintiff. No counsel for defendant.

Action brought by Louise Liebhart, soprano singer, at Her Majesty's Theatre, upon agreement entered into 15th July, 1862, with Tennant, musician, by which Liebhart undertook to sing at seven performances each week between May 15 and July 16, 1863, and Tennant undertook to pay £20l. in equal weekly payments. There was condition that Liebhart should not be required to sing at any place hurtful to her reputation as first-class *artiste*, and further condition that, in event of her being required to sing in Manchester, Liverpool, or Dublin, hotel and "locomotive" expenses for self and companion should be paid by Tennant. Horatio Samuels, Gloucester-place, by separate agreement, on 15th July, 1862, guaranteed to pay plaintiff £420 in case Tennant made default. Declaration averred that contract had been broken by Tennant not paying plaintiff, and issue was not taken upon that statement, but merely on signature of defendant as guarantee.

Witness proved signature of Samuels, and under his Lordship's direction jury found verdict for plaintiff—Damages, £420.

Execution ordered to issue in week.

(Seen and approved.)

T. Giff Short.

### ENGEL AT VIENNA.

To the Editor of the MUSICAL WORLD.

MY DEAR SIR,—Allow me again to drop you a line to explain that I have not left London to run away with a girl or not to pay my debts or for whatever reason some very kind and honourable friends are always ready to invent. I was in a great anxiety about my mother, who was ill for a long time, and though she used very regularly to write every week I did not for the last month get any news. I was afraid that something was wrong, and a telegraphic message having been left without answer, I ran off to Vienna to see what was the matter. Here I found a whole series of misunderstandings to have been the cause, and would have made the whole journey without any use, would not by a happy chance Her Majesty, the Empress, who has taken a sudden fancy for the harmonium, sent for me to come to Schonbrunn, where I had yesterday to perform, as she gave in her private apartments a *matinée* before the whole Court, and there I played. For the sake of the fun I'll just give you the list as far as I remember—nearly twenty pieces, mostly asked for by the Empress:—(Engel's) Hunter's Prayer; Ständchen (Schubert) Luther's Choral; "Wer uns den lieben Gott," etc., (another choral) six different operatic fantasias, among which *Faust*, &c., "Ave Maria," two of Mendelssohn's *Lieder* without words, Russian Hymn, Austrian Hymn, and an old air from the fourteenth century which the Empress showed me; she asked me several times for Protestant chorals, and, in fact, had the heroism to listen for nearly two hours to my grinding noise with angelic

patience. She is so extremely pretty, unpretending, and amiable, that though I was in Vienna this time quite against my will, I nevertheless felt great pleasure in playing before her Majesty; but to-morrow I am off, and hope to finish my London season quietly this time, and, hoping to see you soon, I am, my dear sir, very truly yours,  
VIENNA, 29th May. L. ENGEL.

# NONSENSICAL RHYMES FOR NONSENICAL TIMES. (NEW SERIES.)

I.  
There was a new paper of Boosey's,  
Which was written by several Gooseys,  
But it somehow ne'er took,  
And these gooseys did cook  
The goose of this paper of Boosey's.

II.  
There was a suit, Knox *versus* Gye,  
Sub Judge still, by the bye;  
Against Gye to pit Knox  
Is like Goose *versus* Fox,  
And the goose isn't certainly Gye.

III.  
There was a fleet racer, Vermont,  
And a French racer *par dessus tout*,  
The Grand Prix it won,  
And the nation, as one  
Man, became *enivré de Vermont*.

IV.  
There was a bran new little Gretchen,  
Who set all the critics a stretchin'  
Their powers epithetic,  
Transcendental, æsthetic—  
Which still fell far short of this Gretchen.

V.  
There was a young singer called Lucca,  
Whom one day, with the malice of Puck, a  
Friend of A. Patti  
Persuading she'd fatty  
Heart, frightened away this poor Lucca.

VI.  
There was a young actress, Miss Bateman,  
Whom to see now 'tis almost too late, man,  
For to-night's the last night  
You can e'er take a sight  
Of, or at this young actress, Miss Bateman.

## MUSIC RECEIVED FOR REVIEW.

CRAMER & Co.—Overture to "Ion," for four hands on the pianoforte, by Joseph McKewan.  
SEWELL.—"Prayer and March in Ion," for four-hands on the pianoforte, by Joseph McKewan.

Mr. J. BRADBURY TURNER (Professor at the Royal Academy of Music), passed his examination for the degree of Bachelor of Music, St. John's College, Cambridge, at a convocation of the University of Cambridge held on the 9th inst.

**MASTER FREDERIC H. COWEN'S** (Pupil of Mr. BENEDICT) MATINEE MUSICALE, Wednesday Afternoon, June 15th, 1864, at DUDLEY HOUSE, Park Lane, under the patronage of the Right Hon. the Earl of Dudley. Programme:—Part I.—1. Concerto in D minor—Messrs. CAROLUS, DIEHL, SCHUBERTS, GIRALDONI, and PEZZE (Pianoforte); Master COWEN—Mendelssohn; 2. Aria—"Conte fan tutt'e," Herr REICHARDT—Mozart; 3. Sonata Violin—"Larghetto affettuoso tempo giusto," Finale, "Il trillo del Diavolo," Herr JOACHIM—Tartini; 4. Tarantella—Signor BETTINI—Rossini; 5. Lied ohne Worte (M.S.)—Master COWEN—Frederic H. Cowen; 6. Song—"My beautiful, my own," Mr. SARTLEY—Frederic H. Cowen; 7. Duo—"Il Convegno," Mmes. TREBELL, and Signor BETTINI—Lucantoni; 8. Swedish Songs, "Gottland visa," Polska from Dalarna, Mlle. ENQUIST. Part II.—1. Duett—"Huguenots" (for two Pianos), Mr. BENEDICT and Master COWEN—Osborne; 2. Song—"Feclosa," "Good Night" (M.S.), Herr REICHARDT—Frederic H. Cowen; 3. Duo—"Dungeo lo son," Madame TREBELL and Mr. SARTLEY—Rossini; 4. Romance Violin—Herr JOACHIM—Beethoven; 5. Aria—"Di tanti palpiti," Madame TREBELL—Rossini; 6. Study—B minor, "La Berceuse," Master COWEN—Henselt and Chopin; 7. Quartett—"Marta," Madame TREBELL, Madlle. ENQUIST, Herr REICHARDT, and Mr. SARTLEY—FLOTOW. To commence at Three o'clock. Conductors, Mr. BENEDICT and Herr WILHELM GANZ. Tickets, One Guinea each, to be obtained at Mr. Mitchell's and Mr. Bubb's, Bond Street; Mr. Hammond's (late Jullien's), Regent Street; and of Master Cowen, 11, Warwick Crescent, Malda Hall.

**MADAME PAREPA** will sing ASCHER's new Alpine Song, "Thoughts of Home," and "La Marguerite," at the Composer's Matinée, at the Hanover Square Rooms, June 27.

**MADAME HELEN PERCY** will sing "THE KNIGHT AND THE MAIDEN" (Poetry by H. HERSEE, Esq.), composed by EMILE BERGER, at Miss Eleanor Armstrong's Concert, Hanover Square Rooms, THIS EVENING, June 11; and at the Cavendish Rooms, Wednesday Morning, June 22.

**MISS ROSE HERSEE** will sing the New Song "THE KNIGHT AND THE MAIDEN," composed expressly for her by EMILE BERGER, at Mr. Howard Glover's Concert, THIS DAY, June 11; and at her own Matinée at Collard's Rooms, June 27.

**MISS ELEANORA WILKINSON** will sing "PEACEFULLY SLUMBER," composed by A. RANDEGGER, at Madame Colli's Concert, St. James's Hall, THIS DAY (Saturday), June 11.

**MISS EMILY SOLDENE** (Contralto) will sing at Mr. Howard Glover's Concert, St. James's Hall, THIS DAY, June 11; Signor Arditi's Concert, Her Majesty's Theatre, June 17; Mr. Benedict's Concert, St. James's Hall, June 20; and at Mrs. John Macfarren's "Mornings at the Pianoforte," St. James's Hall. All engagements to be addressed to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

**MR. SIMS REEVES** will sing "MARY DEAR," composed expressly for him by HOWARD GLOVER, at the Composer's Grand Concert at St. James's Hall, THIS DAY (Saturday), June 11.

**MR. WILBYE COOPER** will sing VAN PRAAG's New Song, "THE DREAM HATH FLED," at the Hanover Square Rooms, Wednesday Morning, June 29.

**SIGNOR GARDONI** will sing ASCHER's celebrated Song, "Alice, where art thou?" (in Italian), at the Composer's Matinée, at the Hanover Square Rooms, June 27.

**HERR REICHARDT** will sing his new Song, "MY HEART'S IN THE HIGHLANDS," and his popular Lied, "THOU ART SO NEAR AND YET SO FAR," at Mrs. J. Waite Vernon's Concert, June 14.

**HERR REICHARDT** will sing his new Song, "MY HEART'S IN THE HIGHLANDS" (Mein Herz ist im Hochland), at Miss Louise Van Noorden's Concert, Hanover Square Rooms, June 29.

**MR. EMILE BERGER** will play his New Fantasia on Scotch Airs, "WAVERLEY," at Mrs. J. Waite Vernon's Evening Concert, Beethoven Rooms, June 14.

**MR. J. ASCHER** will play his popular Romance, "ALICE," and "LA RONDE DES ELVES," at Howard Glover's Concert, June 11, THIS DAY.

**HERR WILHELM GANZ** will play his New and Popular Mazurka, "VOGLIANA," at his Matinée, June 22nd. 15 Queen Anne Street, Cavendish Square.

**MRS. CAMPBELL BLACK**, Mezzo Soprano (Pupil of Dr. FRANCIS ROBINSON, Vicar Choral of the Cathedrals of Christ's Church and Saint Patrick, in the City of Dublin) sings in Italian, German, and French; she sings also all the popular, English, Scotch, and Irish Melodies, and has carefully studied Sacred Music. All Communications respecting Engagements to sing at Concerts, &c., to be addressed to her at No. 7, Well Walk, Hampstead, N.W.

**MADLLES. GEORGI** (Contralto) and **CONSTANCE GEORGI** (Soprano). All Engagements to be addressed to Mr. JARRETT, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street.

**MADLLE. LIEBHARDT** has arrived in London to fulfil her engagement at Her Majesty's Theatre. Communications to be addressed to her at Outram Villa, Bridge Road, St. John's Wood; or to Mr. Jarrett, Concert Agent, at Messrs. Duncan Davison & Co.'s, 244 Regent Street.

**MR. GERMAN REED** would be glad to place himself in communication with all parties interested in the progress of the "OPERA DI CAMERA ENTERTAINMENT." Address, Royal Gallery of Illustration, 14 Regent Street.

**MR. DAVID LAMBERT**, Vocalist (Bass), late of Her Majesty's Chapel Royal, St. George's. Communications respecting engagements to be addressed to 34 Old Elvet, Durham.

**MASTER WILLIE PAPE** has returned from his Provincial Tour. For engagements, public and private, address No. 9 Soho Square.

**MONS. LOTTO.**—The Provincial Tour of M. LOTTO (with the Pyne and Harrison party), which has been attended with such great success, having terminated, M. LOTTO has returned to London for the season. Arrangements for public or private Concerts for May and June can be made on application to MESSRS. CHAFFELL and Co., 60 New Bond Street.



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